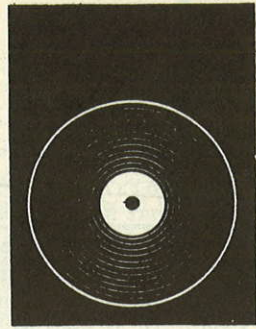


ISSUE 27

MARCH/APRIL 1960



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS





RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT
131 HART STREET
BROOKLYN 6, N.Y.

EDITORS

BOB COLTON
LEN KUNSTADT

STAFF

WALTER C. ALLEN	CARL KENDZIORA
WOODY BACKENSTO	JOHN MCANDREW
JOHN H. BAKER	MIKE MONTGOMERY
PAUL CHAROSH	ANTHONY ROTANTE
SAMUEL B. CHARTERS	ERNE SMITH
ROGER DUNN	HARRISON SMITH
RICHARD DUPAGE	JOHN STEINER
HAROLD FLAKSER	JAMES VAZOUHAS
BARRY HANSEN	HOWARD WATERS
SHELDON HARRIS	RAY WILE
FRANK KELLY	MIKE ZACCAGNINO

and JOE NICHOLAS

RECORD RESEARCH

ANNUAL SUBSCRIPTION - \$1.50
SINGLE COPIES - 30¢

SUBSCRIPTIONS (ENGLISH) 15/d

REPRESENTATIVE IN GREAT BRITAIN

DEREK COLLIER
25, BROADFIELD
HARLOW ESSEX

THE CONTENTS OF RECORD RESEARCH
ARE INDEXED EVERY MONTH IN THE
'MUSIC INDEX', THE KEY TO CURRENT
MUSIC PERIODICAL LITERATURE

IF A CHECK APPEARS IN THE SQUARE BELOW,
YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
ISSUE. PLEASE REMIT \$1.50 TO RECORD
RESEARCH, 131 HART STREET, BROOKLYN 6,
NEW YORK, AND YOUR RENEWAL WILL BE EX-
TENDED FOR AN ANNUAL SUBSCRIPTION OF
SIX ISSUES.

MAY WE SUGGEST A RENEWAL
FOR (12) ISSUES - \$3.00

EDISONIA by Ray Wile

THE EDISON RECORDINGS OF MAGGIE TEYTE
Comments from the Edison Voice Trials Files.

"Small sharp vibration on very high - round rich voice - plenty overtones - good interpretation - volume fairly even - don't explode on high - On very high bad tremolo slow and prominent. Songs should not be used with sustained notes - tremolo lower down is scarcely noticeable and songs will be good. (Gloss of water took tremolo on high all away). Not all high notes have tremolo - certain notes only have tremolo especially one is very bad - With certain pieces - low predominating - she would make a good record." 2/18/13

"Mr. E. said she was no good and even after reading her comment, said you make a trial." (Added to above on 1/18/17)

"Voice has improved very much since I last heard her, is pretty good now but she broke a little on the highest note, only slight tremolo" 5/2/18

DISCS

- | | | |
|---------|--------|---|
| 1/20/19 | - 6573 | - Mignon - Dost thou know that sweet land Takes A, B. Made over 2/6/19 F, G Passed |
| 1/20/19 | - 6574 | - My ain folk Takes A, B, C 82163 - listed 1918-1929. |
| 1/30/19 | - 6596 | - All through the night Takes A, B Passed, then Hold (A test of take B is on ED 691 at the Ed. Lab.) |
| 1/30/19 | - 6597 | - Believe me if all those endearing young charms (Stevenson) Takes A, B, C 82163 - listed 1919 - 1929. |
| 2/3/19 | - 6603 | - I'se gwine back to Dixie (White) with the Lyric Male Quartet. Takes A, B, C 82159 - listed 1919 to 1929 |
| 2/3/19 | - 6604 | - Kashmiri song (Indian love lyrics) Takes A, B, C 82205 - listed 1921-1929 |
| 2/5/19 | - 6608 | - Ma curly-headed baby (Clutsam) Takes A, B, C 82159 - listed 1919-1929 |
| 2/5/19 | - 6609 | - Dreams (Strelezki) Takes A, B, C - 82331 - listed 1924-1927 |
| 2/5/19 | - 6613 | - Happy days (Strelezki) Takes A, B, C - 82331 - listed 1924-1927. |

BLUES RESEARCH No.3

"A Vehicle for exploring the vast field of
contemporary blues recordings"

Available Soon

Send 30¢ for BR issue No.3 to: Record Research
131 Hart Street
Brooklyn 6 N.Y.

"Blues Research" Numbers 1 (Just reprinted)
and 2 - available at 30¢ each -

SEARS ROEBUCK SELLS THE COUNTRY BLUES

Samuel B. Charters

During the late 1920's and most of the 1930's one of the largest markets for country blues records was the rural mail order market. Hundreds of thousands of blues records were sold through the mail by record companies, record shops, and mail order houses. For nearly ten years the largest mail order house in the United States, Sears Roebuck and Company, released blues items on a series of house labels, or sold, through their catalog, records on a similar label released by companies who seemed to have cooperated with Sears' sales policies. The result was a series of blues records with uniform labels taken from a variety of sources, some of which were listed in Sears catalogs and some of which seem to have been handled on a retail basis in the company's stores in larger cities. The Sears catalog lists give an appearance of uniformity and simplicity, but the company label covers one of the most confused and confusing collection of leased and purchased masters of the period. The material on Sears' Silvertone, Challenge, Conqueror, and Supertone labels came from nearly every major recording company, and in the 1930's when Conqueror label had become one of the American Recording Corporation's group of labels, material found its way into the Sears lists from A.R.C. masters.

This is not intended to be a comprehensive listing of the Sears Roebuck blues records. This is intended, rather, to be a short introduction to Sears Roebuck's sales policies and practices. Often discographical listings are almost meaningless without some knowledge of the market the records were intended to reach and the success with which the company found this market. This aim of this introduction is to sketch in the broad background against which the Sears Roebuck blues list must be placed and to give a small insight into the country blues themselves.

The company's catalogs before the fall of 1926 sold a variety of dance and vocal recordings on their brown label Silvertone Record, selling for \$.49 plus postage. They advertised -

"High in quality. Musically and Mechanically perfect.

The only cheap thing about them is the price."

To go with the records there were steel and fibre needles, phonograph mainsprings and parts, reproducing heads, empty record albums, and the popular "record repeaters" that lifted the needle back to the beginning of a record. One section of the record lists advertised "Vocal-Negro Songs", but the records were minstrel style songs by Al Bernard or Ernest Hare. Probably the rural Negro market bought more guitars than phonograph records. Prices ranged from \$.39 for the cheapest model to \$19.95 for the deluxe mahogany, rosewood, mother-of-pearl inlaid model.

The catalog was published by the main offices in Philadelphia, but there were three distribution centers in the South, Atlanta, Memphis, and Dallas. Recordings by Negro artists were beginning to sell more and more widely in rural areas, and it is not surprising that the company soon added a number of race items to the catalog. In the catalog for Fall-Winter 1926-1927, at a new price for Silvertone Releases of \$.39, there are listed several race recordings, including Silvertone 4038 and 4040, piano solos by "Fred (Jelly Roll) Morton," and 4029 by the Red Onion Jazz Babies. The new releases were listed as "Selections by Negro Artists" and despite the presence of "Ladd's Black Aces," a Memphis Five release, there were a number of exciting performers, including city blues singers like Josie Miles, Josephine Beatty, Mae Alix, and Alberta Jones. There was one country blues release advertised, Silvertone 4042, Sundown Blues and Stove Pipe Blues, by Daddy Stove Pipe. To order it the customer used a master catalog number, 12T6201, the record number, 4042, and sent in \$.39 plus postage for shipping weight of 1 5/8 pounds.

In the fall of 1927 a cheaper line of records, Challenge Records, were added to the catalog. They sold for \$.24 each, 10 for \$2.29. There were no new blues releases advertised, but most of the Silvertone items were still listed. The agricultural slump of the late '20's seemed to be forcing prices down and in

the Spring of 1929 the Silvertone label was discontinued and there were three labels taking its place. Challenge releases were now selling at 3 for \$.65, post paid, a considerable reduction, a new Conqueror label, 3 for \$.89, post paid, and the "NEW! IMPROVED!" Supertone label at \$.43 each post paid. Most of the earlier race items were dropped from the catalog and only five records, all on Conqueror, were listed as "Selections By Negro Artists". Two of them, Conqueror 7070 and 7080, were by the Atlanta gospel artist, Reverend J. M. Gates. The record lists were being drastically cut, but the guitar situation had considerably improved. For \$.98 a deluxe model with colored scenes of Waikiki Beach on the front, back, and sides would be shipped in the South.

For a number of reasons, perhaps largely because the company's catalogs weren't able to keep up with new artists, the race releases sold poorly. By the summer of 1930 only two releases were listed. One of them, Conqueror 7070, Baptise Me and Dying Gambler by Rev. Gates, was from the older list, but the other, a tasteless recording by "Mandy Lee", I Needs Plenty Grease In My Frying Pan and Crap Shooting Papa, Mama Doné Caught Your Dice, Conqueror 7081, was a new release. It was to be the most successful race item the company had tried, remaining in the catalog until 1936. For the next four years Sears neglected race material, preferring to add to their popular country and folk releases.

In the spring of 1934 the company made an effort to sell race records again. The price of Conqueror had dropped to \$.19 if bought in lots of ten, \$.20 for lots of five, and \$.21 apiece, and the master catalog number had been changed to 12D6401. There were four country blues releases added to the list, all of them very interesting.

8242 Highway No. 61 Blues/Red Ripe Tomatoes Kelly's Jug Band	
8243 Seaboard Blues/Troubled In Mind	Bessie Jackson
8244 Jesus, Gonna Make Up My Dying Bed/ Blood Red River	Joshua White
8245 Howling Wolf Blues/Downhearted Man Blues	Joshua White

Kelly's Jug Band was the Jack Kelly's South Memphis Jug Band from Perfect label, and the record was very successful on Conqueror. Joshua White was, of course, the young singer now known as Josh White. Not only were there exciting blues items, but the country singers could now buy new, heavy toned all-metal guitars for \$32.50.

The fall catalog added two new blues releases.

8271 Lay Some Flowers On My Grave/ There's A Man Goin' Around Taking Names	Joshua White
8329 Red Cross Blues/You're Gonna Need Me	Alabama Sam

The popular 8242, 8244, 8245, and Mandy Lee's 7081 were still listed, but the Bessie Jackson release had been dropped. The other labels, Challenge and Supertone had been discontinued in 1932, but through more attention to popular country artists the Conqueror releases were selling steadily. The surface quality was very poor, but the rural audience has never seemed to be very concerned with record fidelity.

There was another cut in price in the new 1935 catalogs, reducing the price to two for \$.39, and two releases, 8419 and 8431, were added, both of them by Mitchell's Christian Singers. In the fall of 1935 the price went up again, to two for \$.45, and four new blues releases were added.

8479 Milk Cow Blues/Black Gal	Pinewood Tom
8491 Early in The Morning No. 2/Dices' Blues	Walter Roland
8492 New Mean Mistreater Blues/DBA Blues	Pinewood Tom
8499 Bed Spring Blues/Sissy Man	Pinewood Tom

"Pinewood Tom" was the popular Josh White, and for the first time Sears seemed to have a popular Negro blues artist. The Depression was still severely limiting record sales, but the Kelly's

(Continued on back page.)

Discographical booklets by Jorgen Grunnet Jepsen, with biographical notes by Knud H. Ditlevsen; published 1959 by Debut Records, Brande, Denmark.

DUKE ELLINGTON, volume 1 (1925-1937)
DUKE ELLINGTON, volume 2 (1937-1947)
DUKE ELLINGTON, volume 3 (1947-1959)
LOUIS ARMSTRONG, volume 1 (1923-1931)
LOUIS ARMSTRONG, volume 2 (1932-1946)
LOUIS ARMSTRONG, volume 3 (1947-1958)
JELLY ROLL MORTON, volume 1 (1922-1929)
JELLY ROLL MORTON, volume 2 (1930-1940)
COUNT BASIE
STAN KENTON
MILES DAVIS
LESTER YOUNG
CHARLIE PARKER

These booklets are attractively mimeographed, in small but legible type, on one side of the sheet only. Page size is slightly less than 7 x 9 inches; the covers are of heavy paper, with a different color for each book, and a standardized printed design. They cost \$1.25 per volume, which is high considering that the number of pages varies only from 17 to 32. They are available in this country through:

ERNIE EDWARDS, 718 South Keenan Ave., Los Angeles 22, Calif. or through myself. Since my review will not be altogether favorable, I have no compunctions about writing it, despite my vested interest in the success of these books.

Discography has come a long way since the pioneering efforts of Schliemann and Delaunay, when the mere listing of available personnels, matrix numbers, titles, and releases was sufficient to arouse admiration in collectors. For a discographical work to be considered as a serious contribution to knowledge nowadays, especially at the price of these volumes, it must offer more than a re-compilation of existing knowledge, however handy the format. It is a legitimate contribution if it covers artists not previously covered, if it gives new personnel or recording data (especially takes), for artists previously covered inadequately, or if it covers new ground such as in the identification of soloists. Since I am not qualified to discuss the volumes on Parker, Kenton, Davis, or Young (and in all honesty I must report that these particular volumes have been favorably reviewed elsewhere) I will confine my remarks to the others.

Judging from my acquaintanceship with the works of Armstrong, Ellington, Morton, and Basie, I would consider these volumes as thorough compilations of existing knowledge, which is perhaps all they were intended to be, but not as significant extensions of discographical knowledge. As first drafts of intended comprehensive discographies, they would be adequate, but there is a wide gap between a first draft and a finished research document. However, for those who desire reasonably complete, compact references to these artists' recorded works, these books are certainly useful, provided that certain gaps in information can be overlooked.

The Ellington volumes bring Aasland's work up to date, and are in a more readable form, but otherwise offer little improvement. The Blue-Disc sessions are arranged in their correct chronological order for the first time, but errors of JAZZ DIRECTORY in catalogue numbers are perpetuated (CHOO CHOO is not on Pennington 1437; the Puritan label was no more by the time 11437 was released; and 'Prt' denotes Puretone label, not Portrait). There are other errors of detail which could have been worked out by consultation with other collectors. Several transcriptions are included, but others known to Ellington specialists are not. Takes are given fairly completely up to 1945, following Aasland and JAZZ DIRECTORY, but are nonexistent after that. The Armstrong

volumes fill a need for a comprehensive listing covering all the other artists with whom Louis recorded besides his own bands; the only comparable effort was McCarthy's discography in an out-of-print RECORD CHANGER, which suffered from cluttered layout and near illegibility. The Morton volumes will be welcomed by many because JAZZ DIRECTORY has not yet reached the letter M. Again, however, in both sets, errors of detail occur, which could have been corrected by a more thorough approach.

In preparing a discography such as these, the first step is to search the literature and make a rough draft, revising it as new information is found. Jepsen has undoubtedly relied on Delaunay and JAZZ DIRECTORY, and such magazines as are available to him, plus a few other references specially cited in his introductions. These include Benny Aasland's WAX WORKS OF DUKE ELLINGTON, Allen & Rust's KING JOE OLIVER, Tom Cusack's JELLY ROLL MORTON DISCOGRAPHY, and various collectors including Frank Dutton, Ernie Edwards, Dan Mahony, and Gosta Hagglof. Uncredited reference to Connor's B.G. OFF THE RECORD can also be detected in the Goodman sessions with Basie.

Yet there is so much more that could have been done. The takes used for the Armstrong, Ellington, and Morton releases are given quite fully, all things considered, but for Basie they are inexplicably absent, despite the fact that Blackstone's INDEX TO JAZZ (loose-leaf edition), which should automatically have been consulted, gives many of the takes. Blackstone lists alternate takes for Decca matrices 64731, 64735, 64955, and 64957 (the last 2 were also listed in JAZZ DIRECTORY) and Vocalion matrix 29583, yet Jepsen knows them not. On the basis of past experience, I predict that a number of other alternates remain to be documented, and the first step in discovery of alternate takes is to list those already known. Also, Basie takes the scat vocal on Moten's SOMEBODY STOLE MY GAL, as was reported in this very journal.

Surely, an attempt could have been made to contact major collectors, and for a serious discographical work this should have been done. I must admit that Jepsen did submit his Morton draft to me before publication, and the sharp-eyed reader will note my name scattered broadside throughout the two volumes, although what I was able and at liberty to report was slim indeed. Since I had been told in confidence certain information which would appear in another book on Morton, I could not disclose all I knew. Yet apparently the author made no further attempt to obtain information on Morton, for these two booklets appeared on the market only a few weeks after I returned his manuscript. The Fletcher Henderson sides and accompaniments with Armstrong are not entirely accurate nor complete, and reflect too great a reliance on JAZZ DIRECTORY.

Those of these booklets dealing with the traditional artists impress me as having been rushed onto the market to satisfy a real or imagined demand, with a great deal of sincere work, thorough as far as it went, but the bare minimum amount of preparation and research needed for a significant contribution to discography. Sources are not always credited, although they are implied in some cases and can be deduced in others. Takes are sadly lacking in the Basie discography, and could have been given at least sketchily by some elementary searching. The biographical matter and introductions are in English; while I have no desire to make fun of language difficulties (certainly any attempt at Danish on my part would be far more laughable to a Dane), it does seem that an effort should have been made to have someone who was conversant with idiomatic English, correct Mr. Ditlevsen's Notes.

If you want compact, legible listings of these artists, and do not mind the cost or the omissions or inaccuracies, these books will be useful. If, however, like me, you expect to get the products of serious and extended discographical research, they will disappoint you. I wish the author and publisher financial success, but would have liked to have been able to report a discographical success for them as well.

john mc andrew

STAR
STUDED
SHELLAC



THE TIRED OLD STANDARDS

The record companies keep pleading piteously for more new music that is good. They proclaim, and rightly so, that today's popular songs are not fit for a dog to hear. They also declare they simply cannot go on making more and more different versions of the same old standards, as they have well nigh exhausted them all. Well. Which are they -- bold-faced liars, idiots, or just plain stupid? What they have been doing, and still continue to do, is driving not only themselves to desperation but I should think musicians and listeners alike to suicide. With thousands of superb songs of every type imaginable available, they keep on making more and more interpretations of the same two or three percent of the combined catalogs. It is simply astounding, a phenomenon, inexplicable, inexcusable ... and horrible. No matter how much you may love a song, there is a saturation point beyond which your love will begin to turn to hate, even if you hate yourself too. Alas! Once I worshipped Royal Garden Blues, That's a Plenty, When the Saints Go Marching In, Out of Nowhere, Yesterdays and Manhattan. Now the mere mention of any one of them is enough to make me break out into an immediate sweat and run fearfully for cover. Although it is always the performance that is the criterion, I just could not tolerate another single presentation of any of these and many another. It's a shame, too, for they are all fine songs ... utterly ruined by stupid and senseless repetition. And why do they do it--why? With scads of wonderful tunes that are waiting and hoping to be heard again, the great majority of them scarcely ever done since the long ago year they were born; beautiful melodies; scintillating rhythms, haunting torch songs to encompass the entire range of tastes, consigned to a seemingly endless oblivion because the wrong people are invariably put in charge of selecting the 'right' songs. Even the works of the top songwriters have come under this evil spell. Take Irving Berlin, for instance: While we are staggering under the continuous blows of White Christmas (it has turned more than Christmas white), does anyone ever give a thought to Tell Me Little Gipsy, Russian Lullaby, Where is the Song of Songs for Me, Roses of Yesterday, How Deep is the Ocean or Lazy? The last-named seems tailor-made for Pearl Bailey, and a nice little Dixieland group could relieve the boredom of yet one more Somebody Loves Me with a sprightly swinging Tell Me Little Gipsy.

On the Friml level, I might refrain from gnashing my teeth at Donkey's Serenade if someone would dash off an arrangement of Give Me One Hour, Love Me Tonight, Tomorrow, or Love for Sale and hand it to a Lanza-type singer, or duo, or even at this late date, Nelson Eddy and Jeannette MacDonald, who proved on their recent LP for Victor that they still can do this sort of thing better than all those who have succeeded them.

The Mantovani's, Winterhalters and Wayne Kings keep wading through the badly muddled Herbert, Romberg and Friml standbys, with Strauss as the sole alternate, but what about the wonderful Continental waltzes of a few decades ago? What about Paul Lincke and his Castles in the Air, Pomone, Unrequited Love and Luna? Fascination was brought back a couple of seasons ago ... only because it turned up as the theme of Love in the Afternoon.

Nevertheless, it was popular enough to prove that the same could be done for Destiny, Dreaming, Nights of Gladness and The Last Waltz (by Straus the Oscar).

The dance and jazz bands in particular have a feast of sparkling songs just crying out for appropriate interpretation. The small groups could have a field day on Walk, Jennie, Walk, Bright Eyes, Anytime, Anyday Anywhere, Old Fashioned Girl, Easy Melody, Somebody's Wrong, A Smile Will Go a Long, Long Way, My Best Girl, Beside a Babbling Brook, all of the marvelous Blackbirds of 1928 music including the original Porgy, Diga Diga Doo, Baby, Doin' the New Lowdown and I Must Have That Man. In fact, with all the old show albums that have been done to death, how can it even be possible that this brilliant score has been completely ignored?

Hoagy Carmichael has many of Star Dust caliber (and better), such as Baltimore Oriole, I Should Have Known You Years Ago, One Morning in May; and why doesn't someone investigate the charm of that second-string Carmichael, Willard Robison. His Peaceful Valley is amongst the best, and his Lonely Acres in the West, and his practically unknown American Suite compares very favorably with some of the American Western themes by Weill. The Robison Suite, by some piece of luck, was recorded by him on several Perfect sides, both with his Deep River Orchestra and some as straight vocals-with-piano by the composer.

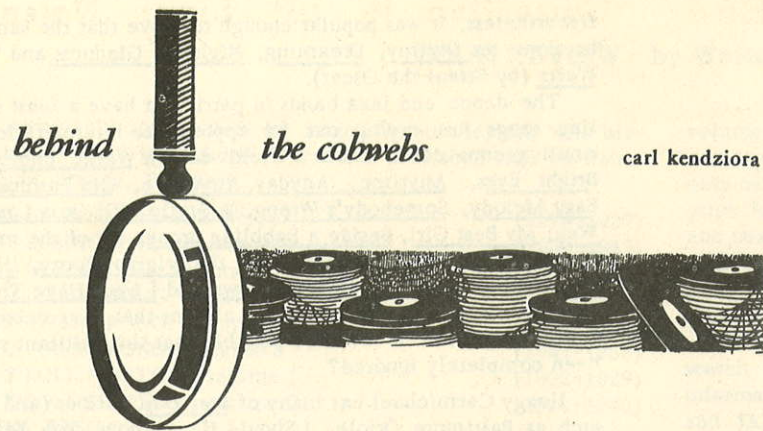
The blues could well be rescued from Tin Roof, St. Louis, Memphis, Dallas and Gambler's with a renaissance of Wabash, Aunt Hager's, House of David, Blues in My Heart, Blue and Brokenhearted, and Blue Prelude, as well as innumerable like-type vehicles including Louisville Lou and Black and Blue.

Some of the most captivating popular songs ever turned out have scarcely seen a performance for decades. Where would you find more haunting melodies than there are in Weary River, Fate (It Was Fate When I First Met You), Be Still My Heart, Deep Night, Moon Song or Now That You're Gone? Ted Fio Rito, composer of the last named, alone has a little library of his entrancing melodies that should be preserved in albums; such as No, No, Nora, Charley My Boy, I Never Knew, King for a Day, Sometime, Then You've Never Been Blue, Alone At Last, Dreamer of Dreams.

A solitary and lost-in-the-night version of some of these precious packages inevitably crops up once in a blue moon: Maxine Sullivan did Just Like a Gipsy for De about 1943. Ted Fio Rito himself did a group of his own stuff including several of the above titles for De about this time, too, but the war was on and hardly any of them ever saw the light of day. Benny Goodman, while with Victor, did a commendable Walk, Jennie. Fletcher Henderson turned out House of David Blues for Me about 1932, and a Louis Prima version of Bright Eyes was in the Br. catalog about 1935. Anytime, Anyday, Anywhere (Kortlander) was most commendably done by Lennie Hayton's Blue Four on a very rare 1930 Vocal, backed by what must be the one and only electrical Old Fashioned Girl. Anytime had one more known pressing after this: by Boots and His Buddies on BB. Easy Melody was the reverse of the Leo Diamond (harmonica) Off Shore on his own Ambassador label, and Matt Mathews, accordion, did the same two for Coral. Somebody's Wrong appeared appallingly with Winterhalters' strings on a Vi LP. A Smile Will Go a Long Long Way doesn't seem to have been done at all since the mid-thirties, but strangely enough it had two corking showings then, and both on Vocal: one by Vic Berton Ork. and the other, Wingy Mannone. Either would be hard to top. An odd 45 coupling of Somebody's Wrong and another fine old 1925 song, Mighty Blue, was briefly available on Kapp by a 'Miss Joy.' Is this the Teal Joy who has made other records within the past few years?

Instead of the inevitable One For My Baby, which seems to find its way on to everyone's LPs from Frank Sinatra to Yvonne de Carlo, most of the same singers would sound much fresher if they brought back some much better torchers such as Then You've Never Been Blue, Two Cigarettes in the Dark, Be Still, My Heart, Clouds, Nobody's Sweetheart, I Gave You Up, Did You Mean It,

(Continued on back page)



Goodmania: Nothing is perfect. So, even though Don Connor's "B. G. Off The Record" is a monumental discographical work, there are some errors. We will undertake to make a few corrections and additions in this column from time to time. There follow some corrections, comments and additions.

Space does not permit comment on all items we feel merit same, so, at this juncture, we will cover the most important items. On Page 8 Don opines that the clarinet on the Pettis date of June 20, 1928 is not BG but Don Murray. We fully agree that it isn't Benny but will not go so far as to claim Murray. This, even though we have only one of the three titles, "Broadway Stomp". We don't like Jack Teagarden as the trombone either, and it can't be Adrian Rollini on bass sax since he was in England with Fred Elizalde at this time! Perhaps it is Min Leibbrook? On page 11 we can hear only Jimmy Dorsey on Clarinet and sax on "Stardust". On Page 14 add Lincoln 3112 to the issues for master 3621-C; we have just acquired a copy of this fine Goodman item on the Lincoln issue. And the date for that session is more probably February than January. Page 18, Feb. 1st date: We can hear no trace of a bass sax on this pair of titles! It is very unlikely that Rollini could have been on this date anyway! Page 25 (Seven Hot Air Men): This was an Ed Kirkeby date and his files reveal the personnel to be Phil Napoleon (tp), Carl Loeffler (tb), Pete Pumiglio (cl & alto), Chauncey Gray (p), Joe Fellini (g), Ward Ley (b), and Stan King (dr). On page 40, the exact personnel for the June 20, 1930 date which was directed by Ed Kirkeby is: (For Okeh according to Ed's files) Jack Purvis (tp), Pete Pumiglio (and Tommy Bohn (reeds), Sidney Harris and Sam Hoffman (vlns), Louis J. (Lew) Cobey (p), Ed Sexton (g), Ward Ley (b) and Jack Powers (or Powell) (dr). Elmer Feldkamp is the vocalist and quite probably a third member of the sax section. On page 46 the Ted Wallace sides for Columbia recorded on Nov. 3, 1930 are another Kirkeby date with: Jack Purvis and Fred Van Eps, Jr. (tps), Carl Loeffler (tb), Bobby Davis and Joe Gillespie (reeds),

M. Dixon (vln), Lew Cobey (p), Ed Sexton (g), Jack Powers (or Powell) (dr) and Dick Dixon (vcl).

Now to page 52 where we find another session for Okeh which Don terms "probable" but comments at the end that the alto sax solo seems "unmistakable". Sorry, Don, it's not Benny! Personnel is: Ed Farley (tp), Al Philburn (tb), Bobby Davis, Joe Gillespie and Elmer Feldkamp (reeds), Sam Hoffman and Sidney Harris (vlns), plus Cobey, Sexton, Ley and Powers. To comment on the discussion in the middle of page 59 anent the probable Kirkeby session: First, it is not Benny; second, it is a Kirkeby session but for Okeh, not Columbia. The personnel: Ed Farley (tb), Joe Gillespie, Elmer Feldkamp and Tommy Bohn (reeds), Joe La Faro and Sam Hoffman (vlns), plus Cobey, Sexton, Ley and Powers. There is no evidence that Benny made any dates with Kirkeby.

Additional issue for mx W 351043-2 on page 76: On PaER 1015 as by Golden Terrace Orchestra. Incidentally, on page 63 there is a discussion of mx W 151305. Kirkeby shows this and mx W 151302 ("It's A Lonesome Old Town") to have been cut on Feb. 11th and not on the 13th. Personnel: Farley, Philburn, Davis, Feldkamp, Bohn, Cobey, Sexton, Ley, Powers. Sorry to say it, but none of the musicians named by Don are on the August 21, 1931 session on page 84! This is another Kirkeby date which produced the two titles Don lists plus a remake version of W 151704 ("Shine On, Harvest Moon") from a July 30th date. Personnel was: Jack Purvis and J. Earle Isom (tps), someone named Allen or Albin (tb), Bobby Davis, Elmer Feldkamp and Paul Mason (reeds), plus Cobey, Sexton, Ley and Powers. Page 100: The trumpet player on the November 2nd date is Sterling Bose!

On page 121 Don expresses belief that there must have been more than one recording session for the 51 BG "Rhythm Makers" titles even though the masters are consecutive. All these tunes were recorded at one session! This has been verified by Pee Wee Erwin who takes the hot trumpet solos on them. Of course, there was only one take for each. Page 124: Additional issues for "Ballad In Blue" are Bluebird

10851 and Japanese Victor A 1037. Teddy Wilson Nov. 19, 1936 date: Masters B 20291-1 and B 20293-1 are coupled on Japanese Lucky 60226. Page 201: The Commodore sides were reissued as follows. CMS 543 on 7531 and CMS 544 on 7532. Page 204: "Why Don't You Do Right" has different composer credits on different pressings of Co 36652. On some it's (McCoy) and on others we find (Alston)! Page 221: Mx Co, 34713 has a vocal by Kay Penton. Better quit here so we have room for something else.

Label of The Month: Private labels fall into many categories. The main ones are: The issuer renting a studio where the masters are recorded, then having stampers processed and records with his labels pressed; The issuer going to a studio which will record and produce the required number of copies on its own label (Phonograph Recording Co. of San Francisco, Electrical Recording Laboratories, New York Record Co., etc.); The issuer going to a regular record company which will produce records either on a "personal" label they maintain or on the issuer's own label. This latter method was readily available from Gennett which issued records in a 20000 "personal" series either with the Gennett name itself or the issuer's own name substituted. Our specimen this time is one of these latter



Gennett products with the name of the orchestra leader used as a label name. Presumably this man was the customer who had Gennett produce the record. The name is Stillson and it is number 20023. The "B" side is shown in the accompanying cut. Full data for the record: Stillson 20023 - A. "I Love You" (11685a) (Thompson-Archer) B. "Trying" (11686B) (Kahn-Henshel), both sides as by Ray Stillson's Orchestra. It is the usual Dark Blue and Gold of Gennett's regular issues and the masters indicate an early 1924 recording date at Richmond, Indiana. Another in this series is owned by Walter C. Allen (Standfield 20057). We would like our readers' comments (with data, please!) on others in this 20000 series, whether with varying names or with the regular Gennett name itself. We would like to compile a numerical list of this series but because of the limited quantities and distribution involved, finding

(Continued on page 19)

CALIFORNIA RAMBLERS Correction to LP Liner Notes by Woody Backensto

LP liner notes continue to be an excellent source of incorrect discographical information, although it is understandable when errors creep onto liner notes used for reissuing material of 30-35 years ago. However, errors that appear on current LP's (and they do) seem inexcusable for they generally go down in discographical literature as gospel truth.

The CALIFORNIA RAMBLERS were a prolific recording group. Over the years much misinformation has been written about their personnel. After many years of tedious research we feel that some of the mysteries are about to be uncovered. This article will deal only with the California Ramblers reissues still available today on Riverside RLP 1008, RLP 12-801, Paramount RS 201. The original masters were cut for the Edison company and were issued under the name of the GOLDEN GATE ORCHESTRA --- complete session information with dates and personnel is listed below.

But first let's refer to one of the LP liners. We quote from Riverside RLP 12-801: "As for the soloists: it is almost certainly Nichols vibrant, Bixian horn that breaks loose on such numbers as Sweet Man and Manhattan; on some others it is Bill Moore, who could sound very much like Red. Young Tommy Dorsey can be heard playing in a manner most unlike his later famous "sweet" tones; and brother Jimmy can easily be spotted on Clap Hands and others." If the statement about TD were omitted, I could report the entire evaluation false. While Red Nichols appears on five of the twelve tunes, Sweet Man and Manhattan are not among the five --- Roy Johnston does the solo work on these two. Bill Moore is present on only one side, Keep Smiling at Trouble; and, here the more prominent trumpet with a broad vibrato belongs to Frank Gush; Bill Moore does the muted solo. While JD can be heard on all sides with Red Nichols and Bill Moore, Clap Hands is not one of them --- here Bobby Davis does an exceptional job on alto as he does on some of the others.

Jazz Directory, Vol. 6, contains the first notable discography of the California Ramblers. Information contained here will materially augment this reference work. According to Jazz Directory, 6 of the 8 tunes reissued on Riverside RLP 1008 were also issued on English London AL 3516. The following code after the Edison catalogue numbers will indicate the reissues available:

- (1) - Riverside RLP 1008
- (2) - London EAL 3516
- (3) - Paramount RS 201
- (4) - Riverside RLP 12-801

We acknowledge W. T. (Ed) Kirkeby and Herb S. Weil for their patient assistance in making these corrections possible; Perry Armagnac, John Steiner, and the editors for their help with uncovering details; and Kirkeby's payroll records which provided the exact personnel in most cases.

January 19, 1925 - NYC

Ed Kirkeby (leader); Frank Gush, Bill Moore (tp); Tommy Dorsey (tb); Arnold Brillhart, Fred Gusick, Jimmy Dorsey (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Irving Brodsky (p); Stan King (dm).

- 9947 Ed 51491 (1)(2)(4) Keep Smiling at Trouble
- 9948 Ed 51491 Oh! Mabel

April 2, 1925 - NYC

Same personnel except Red Nichols replaces Bill Moore (tp).

- 10292 Ed 51542 (1)(2)(4) Charleston - Brodsky & Rollini on piano chorus
- 10293 Ed 51538 On The Oregon Trail

April 22, 1925 - NYC - same personnel

- 10331 Ed 51551 (4) Ev'rything Is Hotsy-Totsy Now - Vernon Dahlhart (vo)
 - 10332 Ed 51551 (1)(2)(4) The Flapper Wife* - Arthur Hall (vo)
- * Both B & C masters issued

May 11, 1925 - NYC - Same personnel

- 10361 Ed 51562 (4) Cheatin' On Me - Vernon Dahlhart (vo)
- 10362 Ed 51562 When The Moon Shines In Coral Gables - Charles Hart (vo)

June 23, 1925 - NYC - Same Personnel

- 10451 Ed 51580 (4) Collegiate - Vocal Duet
- (16007) Ed 5029
- 10452 Ed 51591 Look Who's Here

July 15, 1925 - NYC

Ed Kirkeby (leader); Frank Gush, Roy Johnston (tp); Tommy Dorsey (tb); Bobby Davis, Arnold Brillhart, Fred Gusick (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Irving Brodsky (p); Stan King (dm).

- 10500 Ed 51590 Oh Say! Can I See You Tonight - Arthur Hall (vo)
- 10501 Ed 51590 (1)(2)(4) Manhattan

September 15, 1925 - NYC

Same personnel with Spiegler Willcox (tb) for Dorsey.

- 10574 Ed 51622 (1)(4) Sweet Man
- 10575 Ed 51622 Brown Eyes Why Are You Blue
- (16040) Ed 5069

November 24, 1925 - NYC

Same personnel with a substitute for Gusick, probably Elmer "Bunny" Drown; George Troup (tb) for Willcox.

- 10692 Ed 51661 (1)(2)(4) Clap Hands! Here Comes Charlie - VR
- (16071) Ed 5095
- 10693 Ed 51661 (1)(2)(4) Five Foot Two, Eyes of Blue - VR

VR - Arthur Hall & Johnny Ryan (vo)

April 16, 1926 - NYC

Ed Kirkeby (leader); Roy Johnston (tp); Abe Lincoln (tb); Bobby Davis, Sunny Drown (reeds); Adrian Rollini (b sax); Jack Rusin (p); Tom Fellini (bjo); Herb Weil (dm).

- 10929 Ed 51737 What a Man! - Arthur Fields (vo)
- 10930 Ed 51737 (3) "Shake" - a hot FT

April 23, 1926 - NYC - Same personnel

- 10939 Ed 51746 Could I? I Certainly Could - Johnny Ryan (vo)
- 10940 Ed 51746 (3) Static Strut

December 9, 1926 - NYC

Ed Kirkeby (leader); Roy Johnston, Chelsea Quealey (tp); Abe Lincoln (tb); Bobby Davis, Sam Ruby (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Jack Rusin (p); Herb Weil (dm).

- 11360 Ed 51897 (3) Stockholm Stomp
- 11361 Ed 51897 (3) Sidewalk Blues

March 10, 1927 - NYC

Ed Kirkeby (leader); Chelsea Quealey, "Oley" Ahola (tp); Ivan Johnston (tb); Bobby Davis, Sam Ruby (reeds); Adrian Rollini (b sax); Tom Fellini (bjo); Jack Rusin (p); Herb Weil (dm).

- 11566 Ed 51975 (4) Crazy Words - Crazy Tune (Vo-Do-De-O)-Dav! & Kirkeby (vo)
- (16283) Ed 5325
- 11567 rejected Ain't She Sweet

July 15, 1927 - NYC

Ed Kirkeby (leader); Chelsea Quealey, Billy Keyes (tp); Chuck Campbell (tb); Bobby Davis, Sam Ruby, Bob Fallon (reeds); Tom Fellini (bjo); Allen (tut); Ted Black (p); Jimmy Wilson (dm).

- 11798 Ed 52075 (1)(4) Miss Annabelle Lee
- 11799 Ed 52075 When Erastus Plays His Old Kazoo

January 27, 1928 - NYC

Ed Kirkeby (leader); Mickey Bloom, Tony Russo (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).

- 18198 Ed 52206 (3) I Ain't Got Nobody
- 18199 Ed 52206 (3) Third Rail

There is terrific work contained on these sides --- sounds that are still good today. We promise more in the future on the CALIFORNIA RAMBLERS.

Takes! Just received:

- 4/22/25 - 10331-C
- 6/23/25 - 10451-A, B, C/10452-A, C
- 9/15/25 - 10574-A, C/10575-A, C

Those underlined are those which appeared on the LP.

Att. Mr. Probst
W.H.W.

4801 thru 5000 The "King" of R & B Labels

compiled by
Anthony Rotante

4801 EDDIE LOOKMAN DAVIS - BEAN-O (9603-1)/THIS IS ALWAYS (9604-1)
4802 BULL MOOSE JACKSON - MUST YOU KEEP ON PRETENDING (9560-1)/I'M GLAD FOR YOUR SAKE (9562-1)
4803 LUCKY MILLINDER - GOODY GOOD LOVE (8550-1)/I'M HERE LOVE (8547-1)
4804 DOC BABY - HAY RIDE (9619-1)/GRINDING (9621-1)
4805 BILL JENNINGS - THEY CAN'T TAKE THAT AWAY FROM ME (9464-1)/SWEET & LOVELY (9465-1)
4806 FIVE ROYALES - I NEED YOUR LOVIN' BABY (8555-1)/WHEN I GET LIKE THIS (8557-1)
4807 RUFUS BEACHAM - LOVE, HAVE MERRY (9637-1)/MY BABY & ME (9639-1)
4808 BILL DOGGETT - QUAKER CITY (9587-1)/TRUE BLUE (9592-1)
4809 SONNY THOMPSON - FIRST BASE (9581-1)/LOVELY MOON (9584-1)
4810 HENRY GLOVER - ONE FOR THE MONK (9654-1)/BASSY'S DREAM (9655-1)
4811 LULA REED - WHY DON'T YOU COME ON HOME (9596-1)/I'M GIVING ALL MY LOVE (9597-1)
4812 JACK DUPREE - WALKING THE BLUES (9652-1)/DAYBREAK ROCK (9653-1)
4813 EDDIE LOOKMAN DAVIS - PUNCH (9616-1)/IT'S THE TALK OF THE TOWN (9625-1)
4814 WYNONIE HARRIS - DRINKIN' SHERRY WINE (9540-1)/GIT WITH THE CUTS (9542-1)
4815 EARL BOSTIC - DREAM (9626-1)/EAST OF THE SUN (9628-1)
4816 ROY BROWN - LETTER TO BABY (9661-1)/SHAKE EM UP BABY (9662-1)
4817 THE HURRICANES - PISTOL PACKING MAMA (8559-1)/POOR LITTLE DANCING GIRL (8560-1)
4818 LITTLE WILLIE JOHN - ALL AROUND THE WORLD (85502)/DON'T LEAVE ME DEAR (856601)
4819 THE FIVE ROYALES - DO UNTO YOU /WOMEN ABOUT TO MAKE ME CRAZY
4820 RUFUS BEACHAM - LET ME BE (9636-1)/WHAT HAS HAPPENED TO ME (9638-1)
4821 THE STRANGERS - WITHOUT A FRIEND (8561-1)/THINK AGAIN (8562-1)
4822 RUBBER JOHNSON - GONE HOME (8580-1)/THERE'LL BE NO ONE (8581-1)
4823 DOC BABY - I WANT A LITTLE GIRL (9618-1)/SOFT ONE (9620-1)
4824 EARL CONNELLY KING - I GET SO HAPPY (8575)/SOMEONE WHO CARES (8576)
4825 BILL DOGGETT - SHOVE OFF (9591-1)/YOU DON'T KNOW WHAT LOVE IS (9593-1)
4826 WYNONIE HARRIS - MAN'S BEST FRIEND (9597-1)/WINE WINE SWEET WINE (9541-1)
4827 JACK DUPREE - THAT'S MY PA (8563-1)/STUBBLING BLOCK (8568-1)
4828 BILL JENNINGS - WILLOW WEEP FOR ME (9672-1)/GLIDE ON (9674-1)
4829 EARL BOSTIC - FOR ALL WE KNOW (9629-1)/BEYOND THE BLUE HORIZON (9627-1)
4830 FIVE ROYALES - SOMEONE MADE YOU FOR ME (9635-1)/I'VE BEEN GETTING CAUGHT (9636-1)
4831 HAVE YOU EVER HAD THE BLUES (9676)/BETTER ASK SOMEBODY (9677)
4832 EDDIE L.J. DAVIS - DON'T KNOW WHY, I JUST DO (9683-1)/IT'S A PITY TO SAY GOODNITE (9684)
4833 BERNIE ANDERS - TOO LATE I LEARNED (9503-1)/MY HEART BELIEVES (904-1)
4834 ROY BROWN - SHE'S GONE TOO LONG (9660-1)/MY LITTLE ANGEL CHILD (9663-1)
4835 BONNIE LOU - DANCING IN MY SOCKS (4019-1)/DADDY-O (4020C1)
4836 BABS GONZALES - BE BO SANTA CLAUS (9697-2)/WATCH THEM RESOLUTIONS (9698-2)
4837 BOBBY ROBERTS - MY UNDECKED HEART (9397-1)/I'M GONNA COME OUT OF MY HAIR (9396-1)
4838 BILL DOGGETT - HONEY BOY (9693-1)/MISTY MOON (9694-2)
4839 WYNONIE HARRIS - I DON'T KNOW WHERE TO GO (9538-1)/SHOT GUN WEDDING (9545-1)
4840 JOE TEX - COME IN THIS HOUSE (8593-2)/DAVY YOU UPSET MY HOME (8595-2)
4841 LITTLE WILLIE JOHN - HOME AT LAST (8590-1)/NEED YOUR LOVE SO BAD (8592-1) CAN DO (8601-1)
4842 ROSALIE RAND - TONIGHT I'VE GOT A FEELING FOR THE BLUES (8600-2)/THAT'S WHAT A SONG A
4843 CURLY HOLIDAY - MY HEART CRIES OUT /I CRIED FOOLISH HEART
4844 SWANEE RIVER BOYS - TWELVE GALS (4016-1)/JUST AS SURE (4018-1)
4845 EARL BOSTIC - POOR (9338)/O SOLE MIO (9340)
4846 THE GAYLES - MY BOY FLAT-TOP (860701)/I GET SO HAPPY (8608-1)
4847
4848 CATHY RYAN - COME HOME (8571-1)/THE CRICKET, THE & THE GOLDFISH (8574-1)
4849 HERB & KAY - WE DID /I'VE GOT A RIGHT TO BE JEALOUS HONEY
4850 RUBY WRIGHT - DO YOU BELIEVE (8614-1)/I FALL IN LOVE WITH YOU EVERY DAY (8617-1)
4851 ROCK BROTHERS - DUNGAREE DOLL (8610)/LIVIN' IT UP (8611)
4852 WYNONIE HARRIS - GOOD MORNING JUDGE (5913)/BLOODSHOT EYES (9031)
4853 BOYD BENNETT - THE MOST (9700-1)/DESPERATELY (9702-1)
4854 JOE WARD - NUTTIN' FOR XMAS (8618-2)/CHRISTMAS QUESTIONS (8619-2)
4855 RUBBER JOHNSON - LET'S MAKE EVERYDAY A XMAS DAY (8620-2)/IT'S CHRISTMAS TIME (8621-1)
4856 HI-PI FOUR - BAND OF GOLD (8622-1)/DAVY YOU UPSET MY LIFE (8623-1)
4857 THE INK SPOTS - I'LL WALK A COUNTRY MILE (8586-1)/COMAND ME (8588-1)
4858 HARDROCK GUNTER - BEFORE MY TIME (4013-1)/TURN THE OTHER CHEEK (4012-1)
4859 JACK DUPREE - SHE COOKS ME CABBAGE (8564-1)/SILENT PARTNER (8597-1)
4860 THE GAYLES - I HAD TO LOSE YOU (8606-1)/TOO LATE I LEARNED (8607-1)
4861
4862 EARL CONNELLY KING - HERE I STAND (9710-1)/THE WILL TELL (9711-1)
4863 EDDIE L.J. DAVIS - TOGETHER (9681-1)/GOOGY DAY (9682-1)
4864
4865 COWBOY COPAS - ANY OLD TIME /DON'T SHAKE HANDS WITH THE DEVIL
4866 DAVE DUDLEY - I'LL BE WAITING FOR YOU /INK DRIES QUICKER THAN TEARS
4867 THE HURRICANES - MAYBE IT'S ALL FOR THE BEST (8625-1)/YOURS (8626-1)
4868 BOBBY ROBERTS - HER & MY BEST FRIEND /I'M PULLING STAKES & LEAVING YOU
4869 THE FIVE ROYALES - RIGHT AROUND THE CORNER (8628-1)/WHEN YOU WALKED THROUGH DOOR (8629-1)
4870 RUBY WRIGHT - RUBY RUBY HONEY (8615-1)/DON'T TAKE ME FOR GRANTED (8616-1)
4871 CURLY HOLIDAY - LET'S PLAY SWEETHEART AGAIN /YOU CAN'T SAY I DIDN'T TRY
4872 RUBBER JOHNSON - KEEP A LIGHT IN WINDOW FOR ME (8671-2)/WONDERFUL THING HAPPENS (8674-1)
4873 RUTH CARROLL - PARTNERS FOR LIFE (8663-1)/ONE HONEST LOVE (8670-1)
4874 BOYD BENNETT - PARTNERS FOR LIFE (8675)/RIGHT AROUND THE CORNER (8676)
4875 DON RENO - FAMILY ALBUM /I'M SO HAPPY
4876 JACK DUPREE - FADING HEART BLUES (8667-1)/ME & MY MULE (9706-1)
4877 BILL JENNINGS - DAY TRAIN (9673-1)/THREE LITTLE WORDS (9675-1)
4878 BIG JOHN GREER - RECORD HOP (8681-1)/KEEP ON LOVING ME (8682-2)
4879 CHARLIE GORE - STUBBLING BLOCK /DARK AS A DRAGON (4017-1)
4880 SWANEE RIVER BOYS - REMEMBER MY NAME IN YOUR PRAYER (4015-1)/GOING TO BE WITH GOD
4881 GENE DAVIS - TOMORROW'S HEARTACHES /CRUISIN' FOR A BRUISE!
4882 THE ROCK BROTHERS - I GOTTA GET BACK (8612-1)/OH DIDN'T I RAINDIE (8613-1)
4883 EARL BOSTIC - CAUSE YOU'RE MY LOVER (8684-1)/I LOVE YOU TRULY (8686-1)
4884 JOE TEX - MY BIGGEST MISTAKE (8687-1)/RIGHT BACK TO MY ARMS (8688-1)
4885 BABS GONZALES - HOUSE BENT PARTY (9598-1)/SHE'S JUST RIGHT FOR ME (8690-1)
4886 JOE LEDLIN - SUFFERING WITH THE BLUES (8692-1)/SOMEONE MADE YOU FOR ME (8693-1)
4887 YORK BROTHERS - PRETTY LITTLE TATTLE TALE (4029)/WHAT WOULD I DO (4031)
4888 BILL DOGGETT - WHO'S WHO (8701-1)/IN A SENTIMENTAL MOOD (8706-1)
4889 EARL CONNELLY KING - BIG BLUE DIAMONDS (8577-1)/DEAR ONE (9712-1)
4890 CATHY RYAN - ONLY A DREAM /HIGH PALATIN' HONEY
4891 BLUE MOON (8636)/ONE FINER MELODY (8637-1)
4892 HAMILTON SISTERS - LOVELY GARDEN /YOU ARE THE ONE (8591-1)
4893 LITTLE WILLIE JOHN - ARE YOU EVER COMING BACK (8569-1)/I'M STICKIN WITH YOU BABY
4894 MOON LULLIGAN - HONOLULU ROCK-A-ROLL-A (4034)/SEVEN NIGHTS TO ROCK (4035)
4895 BONNIE LOU - BEYOND THE SHADOW OF A DOUBT (8698-2)/LITTLE MISS BOBBY SOX (8699-2)
4896 LEO WARD - I WISH YOUR LOVE (8722)/STAY AFTER SCHOOL (8723)
4897 JOE WARD - MAMA DARLING /RUSTY DOWN TOWN
4898 THE HURRICANES - RAILING IN MY HAND (8624-1)/TELL ME BABY (8627-1)
4899 LULA REED - I'LL DROWN IN MY OWN TEARS (8143-1)/LET'S CALL IT A DAY (8142-2)
4900 BONNIE LOU - DO WEEVIL /CHAPERON

4901 FIVE ROYALES - I COULD LOVE YOU (8631-1)/MY WANTS FOR LOVE (8630-1)
4902 JOE SMITH - SHORT WALK (9727-1)/DEDICATED TO YOU (9728)
4903 BOYD BENNETT - MUMBLING BLUES (9730)/BLUE SUEDE SHOES (9729)
4904 EDDIE L.J. DAVIS - THE WAY YOU LOOK TONIGHT (8680-1)/SCATTER (9687-1)
4905 EARL BOSTIC - BUGLE CALL RAG (8683-1)/I'LL STRING ALONG WITH YOU (8685-1)
4906 JACK DUPREE - OVERHEAD (9705-1)/SO SORRY SO SORRY (9707-1)
4907 DON RENO - LILHOUSE BLUES /LET'S LIVE FOR TONIGHT
4908 CHARLIE GORE - GONNA TAKE ANOTHER WALK /SOMEBODY'S BEEN
4909 JOHNNY BRANDON - LONELY LIPS /ROCK-A-BYE BABY
4910 RED KLEBO - BOX CAR LETTERS /GRANDMA LOVES TO ROCK & ROLL
4911 JOE TEX - SHE'S MINE (8708-1)/I HAD TO COME BACK TO YOU (8689-1)
4912 GENE DAVIS - RIDE (4023-1)/SATAN'S DAUGHTER (4024-1)
4913 THE GUN DROPS - I WONDER & WONDER & WONDER (9736-1)/I'LL FOLLOW YOU (9737-1)
4914 LESLIE YORK - I'LL SEE IT HAPPEN TO YOU /LIGHTNING STRUCK MY HEART
4915 MOON LULLIGAN - ROCK & ROLL MR. BULLFROG (4036-1)/I'M HAD WITH YOU (4033-1)
4916 CATHY RYAN - LAZY RIVER /LOVE YOU WITH ALL MY MIGHT
4917 BILL DOGGETT - SQUASHY (8703-1)/WE FOUND LOVE (9692-1)
4918 GRANDPA JONES - ROCK ISLAND LINE /HELLO BLUES
4919 BONNIE LOU - LONESOME LOVER (8696-1)/I TURN TO YOU (8697-1)
4920 EARL CONNELLY KING - THAT'S ALL I ASK OF YOU (9709-1)/LOOK ME IN THE EYE (8578-1)
4921 DON RENO - BANJO RIFF /OLD ROSE PLACE
4922 JOHNNY BRANDON - I DON'T KNOW (9740-1)/SHIM-SHAM SHUFFLE (9741-1)
4923 BOBBY GROVE - DOLLAR SIGN (4048-1)/KNOCKING BIRD (4049-1)
4924 RUBBER JOHNSON - I LOST TRACK OF EVERYTHING (8672-1)/ANY ONE DESIRE (8673-1)
4925 DON BENNETT - THE GROOVY AGE (9731)/LET ME LOVE YOU (9747)
4926 THE HURRICANES - LITTLE GIRL OF MINE (875102)/YOUR PROMISE TO ME (875061)
4927 MAC CURTIS - IF I HAD ME A WOMAN /JUST SO YOU CALL ME
4928 EDDIE L.J. DAVIS - TENDERLY (9606-1)/DIZZY AT THE MINE (9623-1)
4929 JELLY LEE FROW - YOU TELL HER I STUTTER /SHOPPING LIST
4930 EARL BOSTIC - LEAN TO ME (275002)/BO-DO ROCK (9751-2)
4931 JOE WARD - FRECKLE FACE (8755)/ROCK & ROLL MERRY GO ROUND (8754)
4932 JERRY DORN - WISTFUL WEAVER /SENTIMENTAL HEAVEN
4933 DAVE DUDLEY - I GUESS YOU KNOW YOU'RE RIGHT (4053)/ROCK & ROLL NURSERY RHYME (4054)
4934 LILLIAN BROOKS - FOR ONLY YOU (9757-2)/SEE BOODLE DEE, BOODLE DEE (9760-2)
4935 LITTLE WILLIE JOHN - FEVER (9742)/LETTER FROM MY DARLING (9744)
4936 BILL DOGGETT - WHAT A DIFFERENCE A DAY MADE (9704-2)/STELLA BY STARLIGHT (8705-2)
4937 MOON LULLIGAN - HEY SHUT /HAYE IT'S ALL FOR THE BEST
4938 JACK DUPREE - MAIL ORDER WOMAN (8570)/BIG LEG BELLA'S (8599)
4939 RUBBER JOHNSON - HAVE A LITTLE FAITH IN ME /AT LONELY HEART
4940 BILL BEACH - PEG PANTS (4059)/YOU'RE GONNA LIKE ME BABY (4060)
4941 BIG JOHN GREER - LET ME COME HOME (8758)/COME BACK UNCLE JOHN (8759)
4942 PAT PATTON - FLIP KITTEN /BLUE JEAN POP
4943 EARL BOSTIC - ROSES OF PIARDY (9753-1)/WHERE OR WHEN (9755-1)
4944 DON RENO - JESUS ANSWER MY PRAYERS /GET BEHIND ME SATAN
4945 LEW CONETTA - THE PIZZA PIZZARELL /OLD LOVE LETTERS
4946 BETTY GROVE - ONCE TO EVERY HEART (4047)/NO PARKING HERE (4050)
4947 THE HURRICANES - DEAR MOTHER (8752-1)/YOU MAY NOT KNOW (8753-1)
4948 BONNIE LOU - ONE TRACK LOVE (4061)/NO ROCK & ROLL TONIGHT (4062)
4949 MAC CURTIS - HALF HEARTED LOVE (4057)/GRANDDADDY'S ROCKIN' (5055)
4950 BILL DOGGETT - HONKY TONK PARTS 1 & 2 (8767-8768)
4951 DELEET BARKER - THAT'S A SIN (4065)/NO GOOD ROBIN HOOD (4064)
4952 FIVE ROYALES - COME ON & SAVE ME (8771-1)/GET SOMETHING OUT OF IT (8772-1)
4953 BOYD BENNETT - HIT THAT JIVE J.C. (9803)/RABBIT EYE PINK & CHARCOAL BLACK (9804)
4954 EARL BOSTIC - INDIANA (9749-1)/BUBBLES ROCK (9752-2)
4955 LATTIE MOORE - LONESOME LAM BLUES (4067)/100,000 WOMEN CAN'T BE WRONG (4068)
4956 LILLIAN BROOKS - SWEET SWEET WOMAN (9758-1)/NO PARKING (9759) DAY (4072)
4957 TRACE FAMILY TRIO - I'VE STARTED OUT TO FIND A BETTER HOME (4070)/THERE'S A HOME COMING
4958 BOB TEMPLE - VIM VAM VAMMOOSE (9805-2)/COME BACK, COME BACK (9806-2)
4959 EARL CONNELLY KING - THEY TELL ME (8783-1)/I CALL ON YOU (8784-1)
4960 LITTLE WILLIE JOHN - DO SOMETHING FOR ME (8780-1)/MY NERVES (8779-1)
4961 BOBBIE & RONALD - WHEN OH WHEN /YOU'RE MINE OH MINE
4962 DON RENO - CRUEL LOVE /HEN SCRATCHIN
4963 THE GUN DROPS - NATURAL BORN LOVER (8785-1)/CHAPEL OF HEARTS (8787-3)
4964 CHARLIE GORE - RAILROAD (4086-1)/OVER YOU (4084-1)
4965 MAC CURTIS - THE LOW ROAD (4073-1)/YOU AIN'T TREATIN ME RIGHT (4076-1)
4966 EDDIE L.J. DAVIS - THE HAPPY WHISTLER (8789-1)/TEACH ME TONIGHT (8794-1)
4967 LEON JACKSON - SO GOES MY HEART /WHITE OAK BREAKDOWN
4968 JERRY DORN - NIGHTMARE (8808-1)/I'M SO IN LOVE WITH YOU (8778-1)
4969 LULU REED - SAMPLE MAN (9809)/THREE MEN (9807)
4970 JOE LEDLIN - LONG KISS I'VE TRIED (8806)/AFTER ALL I'VE BEEN TO YOU (8806)
4971 CHARLIE FEATHERS - EVERYBODY'S LOVING MY BABY (4091)/CAN'T HARDLY STAND IT (4089)
4972 LEW CONETTA - JUST OUT FOR KICKS (9778)/DON'T GET ME WRONG (9779)
4973 FIVE ROYALES - JUST AS I AM (8773-1)/AIDE FOREVERMORE (8774-1)
4974 LILLIAN BROOK - HIP HOP (9811)/OPEN HOUSE (9814)
4975 THE DON AIRES - STOP THE WORLD (9815-1)/SERENADA (F540-1)
4976 LITTLE TOLLY BROWN - HONKY TONK /ALL I WANT
4977 LURRAY SCHOFF - TOMSTONE # 9 /HOW MANY MILES
4978 EARL BOSTIC - I HEAR A RHAPSODY (9754-1)/HARLEM NOCTURNE (9756-1)
4979 MOON LULLIGAN - KEEP A LIGHT IN THE WINDOW /IF YOU DON'T WANT
4980 JOE TEX - PNEUMONIA /GET WAY BACK
4981 DON RENO - REMINGTON RIDE /IF IT TAKES ME A LIFETIME
4982 JIM WINSTON - BARGAIN DAY /SONGS MY MOTHER USED TO HUM
4983 WASHINGTON BILL - IN THE MORNING (9834X1)/RIVER BOAT DOCK (9835-1)
4984 TRACE FAMILY TRIO - FEAR NOT MY CHILD (4069)/KEEP MOVING ON (4071)
4985 BOYD BENNETT - A LOCK OF YOUR HAIR (9740X1)/ROCKIN UP A STORM (9740X1)
4986 BILLY VEE - I WANT YOUR LOVE (9836-1)/DON'T WAIT TOO LONG (9837-1)
4987 CHARLIE GORE - SEE JUST WALKED IN (4085)/POST OFFICE (4087)
4988 RUBBER JOHNSON - CONFIDENTIAL (984301)/LET'S TAKE A WALK (984402)
4989 LITTLE WILLIE JOHN - I'VE BEEN AROUND (9839-2)/SUFFERING WITH THE BLUES (9824X1)
4990 LILLIAN BROOKS - KEEP IN TOUCH (9812-1)/BOY (9812-2)
4991 KRAZY KRIS - FLOYD'S GUITAR BLUES (8814)/WISHY WASHY (8816)
4992 SONNY THOMPSON - LOW DOWN (8811-1)/LOST IN THIS GREAT BIG CITY (8812-1)
4993 RY MILOON - ONE ZIPPY ZAM (9850)/YOU'RE GONNA SUFFER BABY (9848-1)
4994 YORK BROTHERS - WAGES OF SIN (4106)/YOU GET MAD (4104)
4995 MAC CURTIS - DON'T YOU LOVE ME (4075-1)/THAT AIN'T NOTHING BUT RIGHT (4074-1)
4996 LULA REED - EVERY SECOND (9808-1)/WASTE NO MORE TEARS (9810-1)
4997 CHARLIE FEATHERS - ONE HAND LOOSE (4088)/DARTLE TO THE BABY (4090)
4998 LILLIAN BROOKS - DON'T ASK ME WHY (9862)/TWOIGHT TOMORROW (9863)
4999 LILLIAN BROOKS - JERRY KIAS TO MICHAEL (9853)/TWINKLE TWINKLE (9854)
5000 BILL DOGGETT - SLOW WALK (985203)/HAND IN HAND (8770)

THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS 1894 - 1929 A. R. Danberg PART 4

Edison 9072
MISSISSIPPI MINSTRELS
"There's a Light in the Window"
H. Macdonough.
Edison 9024
SOUTH CAROLINA MINSTRELS
"It's Allus de Same in Dixie"
Billy Murray.

Edison 8951
MINNESOTA MINSTRELS
"My Love Remains the Same"
H. Macdonough.

Also in 1908, under "Specialties by the Edison Vaudeville Company," there is

Edison 9635
AN AMATEUR MINSTREL THEATRE
Cast of Characters
Mr. Birch Wood, Stage Manager -
Steve Porter
Mr. Wambold Merriman, Tenor -
Byron G. Harlan
Mr. Backus Black, End Man -
Billy Murray
Orchestra and Quartette

There were additional Edison listings in 1910:

Edison 64 (Amberol Records)
ELKS MINSTRELS
This Amberol Record furnishes ample opportunity for making a minstrel selection. This one is presented with a cast of seven characters.
(April 1909:
Victor 16263 (10")
VICTOR MINSTRELS #15
"When the Band Strikes Up Dixie Land" & "Smiling Star".
& "Mr. Schneider"- Ada Jones.
(TO BE CONTINUED)

Edison 9953
JUBILEE MINSTRELS
"College Life" and "I'm Happy when the Band Plays Dixie." Messrs. Harlan, Murray and Collins-as End Men.

Edison 10135
MODEL MINSTRELS
A miniature minstrel first part with an opening chorus "Broncho Buster", jokes by the End Men and closing chorus, "In the Good Old U.S.A."

Before 1908, Columbia apparently issued alternates of some of their previous listings. Two minstrel items are now dropped & their numbers used for different titles (see 1903 catalogue for original titles). "&" refers to the second side of the disc.

4323-3 Columbia 199
BY THE LIGHT OF THE SILVER MOON
Columbia Quartette, Orch. Acc.
&
4331-4 Selections from BELLE OF BRITTANY
Prince's Orchestra.
4325-4 Columbia 802
TWO GIDDY GOATS
Stanley and Stevenson, Orch. Acc.
&
4332-1 Waltz: BELLE OF BRITTANY
Prince's Orchestra.

The available Victor catalogue for March-October, 1908 list a series called the VICTOR MINSTRELS. The series is incomplete, only Numbers 9-13 are available. In April 1909, Number 15 is included.

March 1908:
Victor 5363 (8" & 10")
VICTOR MINSTRELS #9
"Broncho Buster" and "Pride of the Prairie". A new aggregation of comedy talent which introduces itself with a bright, witty and musical 3 minute minstrel entertainment. These "condensed" minstrels are among the most popular records in the whole Victor list.

The first three installments of this article have presented the early history of the minstrel theatre, a survey of minstrel records released by the various phonograph companies prior to 1908, and biographical sketches of some famous recording "minstrel" personalities like Arthur Collins, Billy Murray and Len Spencer. We now continue with the discographical listing and description of the minstrel records.

Under the heading "minstrel Records by the Edison Minstrels," Edison's 1908 catalog lists a six-record minstrel series, and then begins the famous practice, continued by other companies, of giving fictitious names often of Southern states, to individual minstrel discs.

Edison 9275 (2 minute record)
AT THE MINSTREL SHOW #1
Grand Introductory Overture, "Around the World" by the Entire Company.

Edison 9276
AT THE MINSTREL SHOW #2
Introducing the First Edition End Men & Mr. Collins, and end song, "When the Days Grow Longer." Orch. Acc., Qt. chorus.

Edison 9277
AT THE MINSTREL SHOW #3
Introducing the Second Edition End Men and the descriptive tapor ballad, "The Lighthouse by the Sea" sung by Mr. Macdonough, with Orch. acc. and Qt. chorus.

Edison 9278
AT THE MINSTREL SHOW #4
Introducing Will F. Denny's monologue specialty "A Matrimonial Chat," & song "It's All a Matter of Taste." Orch. acc.

Edison 9279
AT THE MINSTREL SHOW #5
Introducing Len Spencer & Billy Murray in their witty rapid-fire comedy conversation entitled "The Jokesmiths" & parody "Everybody Jokes but Father." Orch. acc.

Edison 9280
AT THE MINSTREL SHOW #6
Plantation Sketch: "A Darktown Serenade" by the Entire Company.

Edison 8631
ALABAMA MINSTRELS
Ballad, "Down in Mobile Long Ago"
H. Macdonough.

Edison 8690
CALIFORNIA MINSTRELS
"I'm Going Home to Cleo"
H. Macdonough.

Edison 9672
DIXIE MINSTRELS
Opening overture, "Sons of Aristocracy" and concluding with song "My Creole Saidee" by the Quartette.

Edison 8672
GEORGIA MINSTRELS
"Uncle Billy's Dream" by Len Spencer.

Edison 8920
LOUISIANA MINSTRELS
"Keep a Climbin'" - characteristic darky song by Len Spencer.

At 4835 the listings were all blues and jazz. Here a change of policy took place and the company merged country items with this 4000 series. The dividing line between the various fields of music become less marked here and many of the C&W items are sufficiently jazz-tinged so that no agreement could be reached as to classification. Therefore all items are being listed. A rule-of-thumb guide however is in the master number series. The 8000 & 9000 series are almost always still the R & B while the 4000 series are the C&W. Musically the difference is not always so clear.

BURL IVES on Columbia Records

Part 1 by Joe Nicholas

Following is a complete discography on Burl Ives on the Columbia label. These are all domestic releases and does not contain any foreign issues which were taken from this label. With regard to the numbering system for the seven-inch 33 1/3 singles, the original coding method included a prefix of 1- for Popular recordings; 2- for country and western; 3- for Classical and 4- for Juvenile. This method was discontinued in December 1950; The new system assuming the original 78 catalogue number prefixed by 3-, both numbering systems are listed. According to Columbia all recordings were recorded in New York City including any remakes.

January 21, 1941

CO 29621 LEATHER-WINGED BAT (1)

6318 in set K-3 (Okeh label)
36736 in set C-103
set J-247
4-36736 in set B-103
5-1024 in set B-103
J 4-247
B 1955
CL 6109
CL 628

COTTON-EYED JOE (2)

6318 in set K-3 (Okeh label)
36736 in set C-103
4-36736 in set B-103
5-1024 in set B-103
B 1955
CL 6109
CL 628

JO 29622 COWBOY'S LAMENT
(Remade 3-3-41)

6315 in set K-3 (Okeh)
36733 in set C-103
4-36733 in set B-103
5-1023 in set B-103
CL 6109
CL 628

February 11, 1941

CO 29676 TAM PIERCE (Old Englisher)

6316 in set K-3 (Okeh)
36734 in set C-103
4-36734 in set B-103
5-1023 in set B-103
J 4-247
J 4-247
CL 6109
CL 628

CO 29677 (1) SWEET BETSY FROM PIKE
(2) ON TOP OF OLD SMOKY

6317 in set K-3 (Okeh)
36735 in set C-103
4-36735 in set B-103
5-1024 in set B-103
B 1955
CL 6109
CL 628

CO 29678 (1) WEE COOPER O'FIFE

6315 in set K-3 (Okeh)
36733 in set C-103
4-36733 in set B-103
5-1023 in set B-103
CL 6109
CL 628

March 3, 1941

CO 29844 PETER GRAY

6317 in set K-3 (Okeh)
36735 in set C-103
4-36735 in set B-103
5-1024 in set B-103
CL 6109
CL 628

CO 29845 LORD RANDALL
(Remade 5-28-41)

UNISSUED

CO 29846 (1) I KNOW MY LOVE

(2) I KNOW WHERE I'M GOING

6316 in set K-3 (Okeh)
36734 in set C-103
4-36734 in set B-103
5-1024 in set B-103
CL 6109
CL 628

May 28, 1941

CO 30563 TENNESSEE

UNISSUED

CO 30564 BENDEMEER'S STREAM-
BRANDY IS BRANDY

UNISSUED

CO 30565 RICHARD OF TAUNTON DEAN

UNISSUED

CO 30566 DARLIN' CORY

6318 in set K-3 (Okeh)
36736 in set C-103
4-36736 in set B-103
5-1024 in set B-103
CL 6109
CL 628

January 12, 1949

CO 40323 ON SPRINGFIELD MOUNTAIN
(Remade 5-18-49)

38482 in set C-186
CL 6058
CL 628

CO 40324 BONNIE WEE LASSIE
(Remade 5-18-49)

38484 in set C-186
CL 6058
CL 628

CO 40325 LITTLE MOHEE
(Remade 5-18-49)

38482 in set C-186
CL 6058
CL 628

CO 40326 JOHN HARDY
(Remade 5-18-49)

38485 in set C-186
CL 6058
CL 628

CO 40327 TROUBADOR SONG
(remade 5-18-49)

38483 in set C-186
CL 6058
CL 628

CO 40328 (1) COLORADO TRAIL
(2) ROVING GAMBLER
(remade 5-18-49)

38484 in set C-186
CL 6058
CL 628

CO 40329 LORD RANDALL
(remade 5-18-49)

38483 in set C-186
CL 6058

CO 40330 THE DEVIL AND THE FARMER
(remade 5-18-49)

38485 in set C-186
CL 6058
CL 628

February 17, 1949

HCO 3599 RIDERS IN THE SKY (Cowboy Legend)

38445
1-175
3-38445

HCO 3600 (1) WAYFARING STRANGER
(2) WOOLIE BOOGIE BEE

38445
1-175
3-38445

August 10, 1949

CO 41632 JOHN HENRY

38733
1-556
3-38733

CO 41633 MR. FROGGIE WENT A-COURTIN'

38591
J-227
J 4-227
1-345
3-38591
CL 8570
CL 980
HL 9507 (Harmony label)

CO 41634 THE WORRIED MAN BLUES

38591
1-345
3-38591

CO 41662 (1) MR. RABBIT

90050 in set J-59
4-90050 in set J 4-59
J 1789
JL 8013
CL 980
CL 1109
HL 9507 (Harmony)

(2) THE TAILOR AND THE MOUSE

90050 in set J-59
4-90050 in set J 4-59
J 1789
JL 8013
CL 980
HL 9507 (Harmony)

August 16, 1949

CO 41663 (1) THE WHALE
(2) BUCKEYE JIM

90051 in set J-59
4-90051 in set J 4-59
J 1789
JL 8013
CL 980
HL 9507 (Harmony)

CO 41664 (1) THE SOW TOOK THE MEASLES
(2) THE GOAT

90051 in set J-59
4-90051 in set J 4-59
J 1789
JL 8013
CL 980
HL 9507 (Harmony)

CO 41665 THE GREY GOOSE

90050 in set J 59
4-90050 in set J 4-59
J 1789
JL 8013
CL 980
HL 9507 (Harmony)

October 14, 1949

CO 41810 GREER COUNTY BACHELOR

38644
1-418
3-38644

CO 41811 MAH LINDY LOU

38733
1-556
3-38733

CO 41812 OLD PAINT

38938 in set C 213
4-38938 in set B-213
5-1126 in set B 213
B 1955
CL 6144
CL 628

CO 41813 BILLY THE KID

UNISSUED

October 30, 1949

CO 41847 MULE TRAIN

38644
1-418
3-38644

January 25, 1950

CO 42724 LEFT MY GAL IN THE MOUNTAINS

UNISSUED

CO 42725 TELL ME YOUR STORY

UNISSUED

CO 42726 I'VE GOT A FEVER IN MY BONES

UNISSUED

BLUES IN REVIEW

by Barry Hansen

BQ'DIDDLEY - Checker 931

8748 SAY MAN (E. McDaniel) Arc-BMI
Talking with el. guitar, piano, bass & drums

8751 THE CLOCK STRIKES TWELVE
(E. McDaniel) Arc-BMI. Violin, harmonica, el. guitar, piano, bass drums. No vocal.

Two more tracks from the LP "Go Bo Diddley".* These sides, unlike some of the tracks on the LP, have at least marginal blues interest, though they are much less valuable than the singer's 1955 recordings. SAY MAN is the rock & roll counterpart of the TWO BLACK CROWS discs of the twenties; Diddley and an unbilled accomplice carry on an old-time comic dialogue to the backing of a snappy rock & roll combo. The reverse is a weird little blues fetchingly performed on the alley fiddle. It lacks the emotional content of Jimmy Reed's fiddle blues ODDS & ENDS but nonetheless paints a catchy little picture. The mx numbers indicate that these were made in 1958 along with HUSH YOUR MOUTH (8749) and DEAREST DARLING (8752) coupled on Checker #896.

* This LP has not been reviewed here because it contains mostly straight rock & roll material. There is one other blues track on the LP, YOU DON'T KNOW - YOU DON'T CARE, which is a reworking of Little Walter's 1955 I HATE TO SEE YOU GO. To my knowledge this has not appeared on a single.

"BLUES IN THE MISSISSIPPI NIGHT" - United Artists UAL 42027. Sung, told and played by three Mississippi delta blues men. Recorded and edited by Alan Lomax. Vocals and conversation with harmonica, piano & guitar.

This record consists of the conversation of three talented blues performers, who have chosen to remain anonymous. According to the notes, Lomax, recording country folk songs in Mississippi in 1942, met them at a dance. Several days later, after another dance, he found them gathered in a room. With his portable disc recorder, he recorded their discussions, lasting the better part of an hour. This is not an interview, but an unrestricted conversation between the three blues men with virtually no prompting from Lomax; this fact alone would make this recording a standout. The three discuss the social context of the blues with great candor, insight and vitality. Whatever slight historical inaccuracies the record may contain are are vastly overbalanced by the invaluable presentation of the real, undistorted feelings of the men who made the country blues, recorded right in their homelands. As a living textbook of the blues, the importance

BEYOND THE IMPRESSION

REPORTED BY John Steiner

IDENTIFICATION OF PAUL SPECHT ORCH
ON SEPT/OCT. R.R. COVER ISSUE NO. 24

An identification of the personnel of the "Paul Specht's Orchestra" photo on the cover was made by Frankie Quartell who replaced Frank Guarente with the organization. Quartell was mentioned as Quatrell in the article by Backensto and correctly identified as with the Oriole Terrace Orchestra at an earlier date. The Specht band was quartered (for most of Quartell's time with it) at the Alamac Hotel in NYC and the affiliate Alamac, Lake Placid. This was for a period of about 6 months in 1923. Quartell remembers that Guarente had left Specht to visit his family in Italy. Specht in his book mentions that Guarente subsequently became a star in hot work in England. Don Lindley had been the second trumpet in the Specht band immediately prior to Quartell's entry. On photo: Chauncey Morehouse drums
? xylophone
Arthur Schutt piano
Paul Specht violin, leader
Roy Smeck ? guitar/banjo
(at any rate Roy Smeck became plectrist in this period)

Joe Tarto string bass & tuba
Frank Quartell trumpet
Teddy Bartell trumpet
Archie Jones trombone
(soon after replaced by Charlie Butterfield, Billy's brother)
Dick Johnson reeds
Red Saliers reeds
?? reeds

The Georgians group which did floor show specialties and recordings (perhaps all recordings in the Quartell period were accompanied and under pseudonyms - Frankie doesn't remember cutting any Columbia records as by The Georgians) comprised Quartell, Jones, Johnson and the rhythm section. The xylophonist was a prodige of Specht who worked mainly in vaudeville and floor shows, probably not a regular member of the band. Due to troubles in his marital life, Specht gave up this band after the Alamac contract and devoted himself for a time solely to his "Consolidated" booking business. A year or two later he reformed with a wholly new band to play New England. Specht had several other bands before and after this period.

(Continued from column, left)

of this record cannot be overstressed. Several short musical numbers are performed by the men themselves; snatches of other recordings made by Lomax in his travels are also included for illustration. The recording is better than you would expect; this is an invaluable contribution to the literature.

reminiscing in

TEMPO

by Frank Kelly

ACE BRIGODE

The 20's brought forth in popular music a fabulous group of band leaders who captured the musical imagination of our country's populace. Among these crown princes of melody was Ace Brigode whose name echoed from border to border through the mediums of phonograph records, radio and personal appearances. We, with regret, learn of the recent passing of this pioneer, at a time when Ace and ourselves were in the process of preparing a biographical of his musical adventures. We intend to keep on with our research and in the future publish the Ace Brigode story. We herewith reprint a letter dated 4-28-59 in which he gave us a tintype of his musical wanderings.

Dear Mr. Kelly;

Received your letter a few days ago and will try and give you all the information I can.

Yes; - Frank Skinner played with me in the N. Y. Band at the Monte Carlo, also Abe and Bud Lincoln, Lucien Criner, Fred Brohez and Nick Cortez who are still in N. Y. C. The Band played for four years at the Monte Carlo, played all of the theatres around N. Y. C. and all over the country.

Played four years in Cleveland, 8 years in Chicago at The Merry Garden Ballroom, Trianon, Aragon, also played 1 year at the Walton roof garden in 1922, Hotels in Cincinnati, all of the ballrooms all over the country.

I started the Band playing at the big ordinance plant in Charleston, W. Va. Where the band got its name, was one of the very first bands to do one nighters, in those days there were two fine bands who also did some road work, The Mason Dixon Seven and the Weidermeyer Band, both very fine bands.

Made recordings for Edison, Columbia, Okey, Harmony, Broadcast over all networks coast to coast. Radio Shows for White Rose Gasoline, Jersey Cereals, and many others.

Two of my hit recordings were "Yes, Sir, that's My Baby" and "Alabama Bound," both arranged by Frank Skinner.

Among my very best friends were the late Tommy and Jimmy Dorsey, Jack Crawford, George Olsen, Ted Lewis, Henry Busse, and hundreds of others who are still in the business.

At the present time I am located at Chippewa Lake Park near Cleveland, Ohio. Where I am promotion and publicity mgr. I dissolved my Band in 1945, my last engagement was in Salt Lake City, I have been at Chippewa since 1948. This is only a tumb nail sketch, Sincerely, Ace Brigode

CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVELOP OF EUROPEAN RECORDED JAZZ
WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

A Provisional Survey of the Danish "TONO radio-record" Label and of Recordings in Jazz Vein Issued Thereon, Based on the Listings Contained in Borge J. C. Møller's, DANSK JAZZ DISCOGRAPHY (Copenhagen: 1945)

Having, thus far, set down matrix chronologies, incorporating all Od(D) and HMV(D) jazz recordings, listed by Borge J. C. Møller, in his ground-breaking, DANSK JAZZ DISCOGRAPHY, that were, in actual fact, found to have been cut between, Nov. 28, 1933 thru Oct. 7, 1940 (in the case of HMV(D) jazz sides) and between, Jan. 26, 1936 thru Jan. 15, 1941 (in the case of Od(D) jazz sides), this researcher now finds himself confronted with the extremely important Danish "TONO radio-record" (hereinafter referred to as, Tno r-r), label. It may be stated, without fear of contradiction, that no other contemporary Danish label played so prominent a role in the recording of available jazz and dance-band artists, in Copenhagen, as did Tno r-r, during its less-than-one-year life-span. Entering the already highly competitive Danish market at a time when all the Copenhagen-based record firms, both major and minor, had already firmly cemented their international affiliations, the Tno r-r, with no non-Danish sources to preempt for exclusive local issuance, was left to its own devices. And, on this remaining ground, the Tno r-r faced formidable opposition in the huge forms of the local COLUMBIA, ODEON, HMV and POLYPHON labels, the latter trade-marked name being the flagship label of the gigantic Nordisk Polyphon Aktieselskab, Copenhagen, which, in addition to POLYPHON, also possessed the concessionary franchises for the trade-marked names, POLYLOR, DECCA & BRUNSWICK, in Denmark. And, as if the four major labels, cited as being involved in locally-recorded efforts, did not present formidable enough opposition, there was the relatively minor HELOFON label -- which, minor enough though it was, had, nevertheless managed to preempt the Swedish SONORA output for issuance in Denmark. In an era that saw the virtual disappearance of even relatively large enterprises -- one can cite the Societe ULTRAPHONE Francaise, in 1936 and the English CRYSTALITE GRAMOPHONE RECORD MANUFACTURING CO. LTD., ca., late, Feb., 1937 -- to name only two -- the Tno r-r burst upon the Danish market with a tremendous splash, featuring several of the biggest names in dance-band, to wit, Kai Ewans, Erik Tuxen, Louis Prell, Svend Asmussen, Winstrup Olesen, Kjeld Nørregaard, et al.

Unfortunately, pitifully little is known concerning the Tno r-r label, the present, TONO-Grammofonplader firm being unable to supply any data on activities prior to 1940. Attempts to locate early catalogues and supplements have proved to be completely fruitless. Møller, himself, appeared to have only the vaguest knowledge concerning this label, if we are to accept his dates. Moreover, there is absolutely no mention made of the Tno r-r label as such, the label being referred to as, simply, TONO. It must, at this point, be made clear, there were no less than three different firms issuing a label bearing the trade-marked name, TONO, thru 1940, the differentiating characteristic being the specific name-plate employed on the label. In speaking of the Tno r-r label, we must be careful not to confuse this with the latter third-stage name-plate, which simply went under the name of, TONO, and whose initial issues were released in, April, 1940 -- only nine days before the German investment of Denmark; -- nor, is the Tno r-r label to be confused with the second-stage, "TONO super-record", a product of, Aktieselskabet HELOMIT, (which represented an amalgamation between the independent HELOFON firm and the re-formed firm that had previously issued the Tno r-r label), the first issues of which were released, ca., Sept., 1938, or, thereabouts. We are, then, concerned exclusively only with the pre-Sept., 1938, first-stage, Tno r-r label.

Precisely when the Tno r-r label ceased issuing, in, 1938, is not known. This researcher is of the tentative opinion that the original Tno r-r label ceased issuance sometime during the six-month period, between, March and August. On the basis of such scanty facts as are extant, it would appear this label issued its final releases no later than, April. However, this is a moot question and more data are required to settle this point, definitely. What is most interesting, in this connection, is the fact no further reviews of Tno r-r are to be seen in issues of the Danish JAZZ & FILM subsequent to the Jan., 1938 issue. And, not only are no reviews to be seen but Tno r-r advertising copy is conspicuous by its absence. We will return to this vexing point shortly.

Catalogue Series. As far as is known, the Tno r-r label bore three series, by far the most important of these being the 'X5000' one. The two other series, both appearing to be relatively minor, in comparison to the prolific 'X 5000' series, were the 'K 6000' and the 'ZM 7000(12)' series. The 'K 6000' series is believed to have commenced at, K 6001. Møller lists a total of only six sides initially issued in this series. These are the four Adelaide sides issued on, K 6001/2 and the Winstrup Olesen coupling on, K 6003 (INFAUATION/DESKTION). The 'K 6000' series is believed to have commenced, perhaps, about three months subsequent to the initial appearance of Tno r-r's main, X 5000 series. It would be most interesting

to know whether, in fact, K 6003, was the highest number issued in this series. Regarding the, 'ZM 7000' series, Møller lists only a solitary issue, this being, ZM 7001, coupling sides by, Kai Ewans and Winstrup Olesen.

Let us return to the, X 5000 series. The two earliest issues in this series, listed by Møller, are the following:

X 5003, as by, Kai Ewans, coupling: GOODNIGHT MY LOVE/IN A LITTLE HULA HEAVEN;
X 5006, as by, Erik Tuxen, coupling: 521 A SEPTEMBER IN THE RAIN/ 523 B CARELESSLY

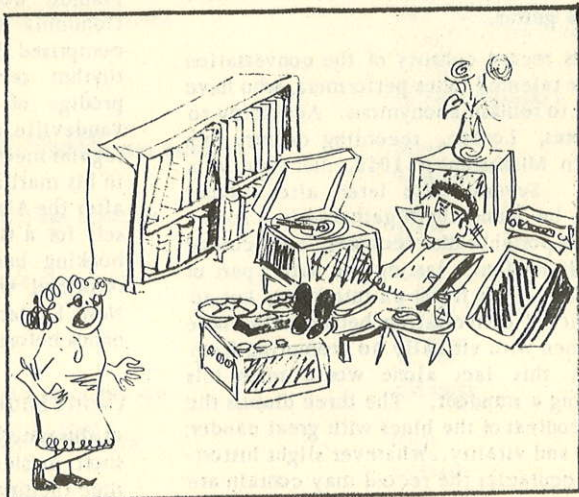
The dates given for these two sessions are:
X 5003: 1936
X 5006: 1935/36, Winter

Møller, in effect, is informing us these two sessions obtained sometime during the period, ca., last third, Dec., 1935 thru Dec. 31, 1936. The Tuxen session, then, could have been cut anytime from, ca., latter third, Dec., 1935 thru, ca., March 20, 1936; and, the Ewans session from, Jan. 1 thru Dec. 31, 1936. Certainly the Tuxen session appears to be more circumscribed, in time, than the Ewans session which is given a one-year tolerance. In actuality, the dates given by Møller, are terribly and completely off target. Let us take the Tuxen session first, as Møller allows this to have obtained during calendar month, Dec.(1935). The tune, SEPTEMBER IN THE RAIN, by, Al Dubin & Harry Warren, premiered in the Warner Bros. film, MELODY FOR TWO. This researcher submits the date given by Møller is an anachronism. What Møller is stating is that Tuxen recorded this tune, in Copenhagen, before the film appeared in the U.S! Actually this film was reviewed in, THE FILM DAILY, on, Jan. 12, 1937! The film was not in release until, May 1, 1937! As for Kai Ewans' IN A LITTLE HULA HEAVEN, this premiered in the Paramount Film, WAIKIKI WEDDING, which was reviewed in, THE FILM DAILY, on, March 23, 1937 and was released on, March 26, 1937. The earliest known U.S.-recorded version of this tune, was by, Bing Crosby, acc. by Jimmy Dorsey and his Orch.(DLA 729 - DECCA), which must have been cut, ca., late Feb. 1937. The Crosby-recorded version of this tune was released, in the U.K., by, Br, with the Aug., 1937 suppl. Thus, the implication is clear, viz., the Ewans & Tuxen sessions could not have obtained prior to, calendar year, 1937. We have now established, at least, a 'floor year'. And, we also have a 'ceiling period'.

--- To Be Continued ---

Address all inquiries to: Harold Flakser, 8100 - Bay Parkway, Brooklyn 14, New York, (U.S.A.)

RIM CHIPS



"So you finally got your 40 watt amplifier, with two full range speakers and built-in woofers and tweeters, a variable reluctance magnetic cartridge, a diamond needle, and an automatic 4 speed changer, and all you ever play are those damn old 78's."

RECORD RESEARCH AUCTION

131 HART STREET
BROOKLYN 6, N.Y.

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

AUCTION ENDS MAY 2nd, 1960

AUCTION ENDS MAY 2nd, 1960

- | | | | |
|--|---|--|---|
| <p>AA-PGYPSIES (Harry Herlick)-Nostalgia
1 DARK LIPS/IN GARDEN BR 3081 E
2 MYSTERY NITE/MARCHIONESS BR 3556 E
3 AARON SISTERS-Unusual Unaccompanied Sing
4 ST. LOUIS BL/WHOM I DOIN CO 2699 N
5 ABBOTT & COSTELLO - \$1 min bid each
6 BET HOBBES/ADDUCE,PODDER CASTLE1256 E
7 WHO'S ON FIRST/1st 2 ENTERPRISE501E
8 JOHNNY ACE - late Ray singer
9 CROSS HEART/ANGEL DUKE 137 E-V
10 NO MONEY/PIEDGE LUV DUKE 106 E
11 GREEN B. ADAIR - folk
12 TRIP CITY/TALKIN BOUT GAL CO15166 NEW
13 LUCY WANTS INSURANCE/MALINDA CO15316 N
14 MARIE ADAMS-Billharvey Reekin Band
15 RAY ASEA & RICHARD BROWN RES Combs
16 GAY HONKYTONK/SEARCH PEACOCK1583 E
17 GAY VIBO/WAY/BOUGIUT IT QUEEN101 E
18 AKINS BIRMINGHAM BOYS - folk
19 WALKED & WALKED/FLIKES CO15348 N
20 ALABAMA JUG BAND \$1.50 min
21 SISTER KATE/GULF COAST BL DE 7001 W
22 TEXAS ALEXANDER - blues *Plays Better
23 LA CORNBREAD BL/LONESOME DAY OK5511E-W
24 SABINE RIVER BL/MAMA OK5424W-120
25 17-YEAR OLD BOY/ST. LOU FAIR OK6588 V
26 ALL AMERICAN FOLK
27 SUNDAY/ANGEL DANCE OK 04195 E
28 PRETTY MISS VIRGINIA/Knechtel421 VE
29 ALL STAR ORCH - hot solos
30 CHUCK STOMPERS ORCH. V121149 R
31 ALL STAR STOMPERS *Chippie Hill
32 SENSATION/HOTTER THAT CIRCLE1024E
33 AS LONG AS I LIVE/CLARNAWALDE120038E
34 HENRY HED ALLEN All Stars
35 24 INDIAN/SHERRIDAN SWANME/ V01818 E
36 25 CUTTIE SWING HOUSE/ V01818 E
37 CRAWL/DINK HEARTY V120181 E
38 ALMANAC SINGERS - folk
39 16' BLOW MAN DOWN/GOLD VASITY GEN5014 E
40 RIDE OL PAINT/HOUSE RISE SUR75020 R
41 TALKIN UNION TRAIN KERN301 E
42 WHICH SIDE/GET THESE BEHIN " 302 R
43 UNION MAID/ALL I WANT KERN303 E
44 LUCKY JOE ALMOND - Hillbilly Boogie
45 GONNA ROCK ROLL/HICKORY TRUMPET221E
46 MICKY ALPERT ORCH-Sweet-Vol.HelenRowland
47 JERRY ALSTON-BoogieBluesBand-Led.Musie
48 EDDIE ALSTON-BoogieBluesBand-Led.Musie
49 GEORGE AMMONS BAND
50 EDDIE AMMONS BAND
51 EDDIE AMMONS BAND
52 EDDIE AMMONS BAND
53 EDDIE AMMONS BAND
54 EDDIE AMMONS BAND
55 EDDIE AMMONS BAND
56 EDDIE AMMONS BAND
57 EDDIE AMMONS BAND
58 EDDIE AMMONS BAND
59 EDDIE AMMONS BAND
60 EDDIE AMMONS BAND
61 EDDIE AMMONS BAND
62 EDDIE AMMONS BAND
63 EDDIE AMMONS BAND
64 EDDIE AMMONS BAND
65 EDDIE AMMONS BAND
66 EDDIE AMMONS BAND
67 EDDIE AMMONS BAND
68 EDDIE AMMONS BAND
69 EDDIE AMMONS BAND
70 EDDIE AMMONS BAND
71 EDDIE AMMONS BAND
72 EDDIE AMMONS BAND
73 EDDIE AMMONS BAND
74 EDDIE AMMONS BAND
75 EDDIE AMMONS BAND
76 EDDIE AMMONS BAND
77 EDDIE AMMONS BAND
78 EDDIE AMMONS BAND
79 EDDIE AMMONS BAND
80 EDDIE AMMONS BAND
81 EDDIE AMMONS BAND
82 EDDIE AMMONS BAND
83 EDDIE AMMONS BAND
84 EDDIE AMMONS BAND
85 EDDIE AMMONS BAND
86 EDDIE AMMONS BAND
87 EDDIE AMMONS BAND
88 EDDIE AMMONS BAND
89 EDDIE AMMONS BAND
90 EDDIE AMMONS BAND
91 EDDIE AMMONS BAND
92 EDDIE AMMONS BAND
93 EDDIE AMMONS BAND
94 EDDIE AMMONS BAND
95 EDDIE AMMONS BAND
96 EDDIE AMMONS BAND
97 EDDIE AMMONS BAND
98 EDDIE AMMONS BAND
99 EDDIE AMMONS BAND
100 EDDIE AMMONS BAND</p> | <p>GENE AUTRY & JIMMY LONG - Perfect Label
75 MISS VALLEY BL/SILV HAIR PE12775 E
BABA 3 BIPS & BOES - 848op Allstars
76 STOMPIN SAVOY/COF POP A DA B.N.534N
77 1280 SPECIAL/EVERYTHING AP 776 R
FRANK BACON-recitationsFrom"Lightning"
78 BEE STORY/RENIO DIVORCECOURTOL4224E
MILDRED BAILEY
79 FRANK/LITTLE HI CHAIRMAN CO05370R E
80 TEN FISHPIPER/EVER BE ALONE*55532 E
81 ALL OF ME/AMMONS HONG DM11140 R
82 BELLE BAKER (Late, fineSings)1047W
83 ELI ELI/VIVIDISIE NOSE CALA1007 N
84 ELI ELI/DOVIT MELCH PAT 03655 W
85 JUBILEE BLUES/BANANA BL V119135 E
86 PANAMA MAMAS/Jane Green V119609 W
87 BILL BAKER & BOB MILLERS HENRY'S-FOLK
88 LAYNE BAKER-fine Ryth BluesSinger
89 LITVIT LIFE/OLD LONGER ATLAN1030 R
90 TWIDDLE DICK/GOORUM NITE " 1047W
91 SHAKA WALKER/GEARST SPONRANB028E
92 BANDSTAND STUP/ROCK SOCK RAINB0299 E
93 55 AT THEATRE/Part 2 V120970 R
94 CLAUDE BAMPTON-Bandits-Hot SwinginG Band
95 RING DOLL BELLS/APRAGON DE1016 N
96 JERRY BARKER-BluesVol.,no.gtr,bas
97 PATTIE BARKER/HENRY HONKYTONK
98 BANTAN BLUES QUARTET-HotSwingBlues
99 PATTIE BARKER/HENRY HONKYTONK
100 BARBERE BOB - blues
101 MISS HEAVY WATER BL/MAMA CO14222E-V2
102 MEAT MAN PETE/DOLLAR DOWNCO14412N
103 ROY BARNEY-Joe - in his own compositions
104 KITCH & NIPPI/Piano/Violoncello V1969 E
105 BLUE LOU BARKER
106 LITVIT LIFE/OLD LONGER ATLAN1030 R
107 LITVIT LIFE/OLD LONGER ATLAN1030 R
108 LITVIT LIFE/OLD LONGER ATLAN1030 R
109 LITVIT LIFE/OLD LONGER ATLAN1030 R
110 LITVIT LIFE/OLD LONGER ATLAN1030 R
111 LITVIT LIFE/OLD LONGER ATLAN1030 R
112 LITVIT LIFE/OLD LONGER ATLAN1030 R
113 LITVIT LIFE/OLD LONGER ATLAN1030 R
114 LITVIT LIFE/OLD LONGER ATLAN1030 R
115 LITVIT LIFE/OLD LONGER ATLAN1030 R
116 LITVIT LIFE/OLD LONGER ATLAN1030 R
117 LITVIT LIFE/OLD LONGER ATLAN1030 R
118 LITVIT LIFE/OLD LONGER ATLAN1030 R
119 LITVIT LIFE/OLD LONGER ATLAN1030 R
120 LITVIT LIFE/OLD LONGER ATLAN1030 R
121 LITVIT LIFE/OLD LONGER ATLAN1030 R
122 LITVIT LIFE/OLD LONGER ATLAN1030 R
123 LITVIT LIFE/OLD LONGER ATLAN1030 R
124 LITVIT LIFE/OLD LONGER ATLAN1030 R
125 LITVIT LIFE/OLD LONGER ATLAN1030 R
126 LITVIT LIFE/OLD LONGER ATLAN1030 R
127 LITVIT LIFE/OLD LONGER ATLAN1030 R
128 LITVIT LIFE/OLD LONGER ATLAN1030 R
129 LITVIT LIFE/OLD LONGER ATLAN1030 R
130 LITVIT LIFE/OLD LONGER ATLAN1030 R
131 LITVIT LIFE/OLD LONGER ATLAN1030 R
132 LITVIT LIFE/OLD LONGER ATLAN1030 R
133 LITVIT LIFE/OLD LONGER ATLAN1030 R
134 LITVIT LIFE/OLD LONGER ATLAN1030 R
135 LITVIT LIFE/OLD LONGER ATLAN1030 R
136 LITVIT LIFE/OLD LONGER ATLAN1030 R
137 LITVIT LIFE/OLD LONGER ATLAN1030 R
138 LITVIT LIFE/OLD LONGER ATLAN1030 R
139 LITVIT LIFE/OLD LONGER ATLAN1030 R
140 LITVIT LIFE/OLD LONGER ATLAN1030 R
141 LITVIT LIFE/OLD LONGER ATLAN1030 R
142 LITVIT LIFE/OLD LONGER ATLAN1030 R
143 LITVIT LIFE/OLD LONGER ATLAN1030 R
144 LITVIT LIFE/OLD LONGER ATLAN1030 R
145 LITVIT LIFE/OLD LONGER ATLAN1030 R
146 LITVIT LIFE/OLD LONGER ATLAN1030 R
147 LITVIT LIFE/OLD LONGER ATLAN1030 R
148 LITVIT LIFE/OLD LONGER ATLAN1030 R
149 LITVIT LIFE/OLD LONGER ATLAN1030 R
150 LITVIT LIFE/OLD LONGER ATLAN1030 R
151 LITVIT LIFE/OLD LONGER ATLAN1030 R
152 LITVIT LIFE/OLD LONGER ATLAN1030 R
153 LITVIT LIFE/OLD LONGER ATLAN1030 R
154 LITVIT LIFE/OLD LONGER ATLAN1030 R
155 LITVIT LIFE/OLD LONGER ATLAN1030 R
156 LITVIT LIFE/OLD LONGER ATLAN1030 R
157 LITVIT LIFE/OLD LONGER ATLAN1030 R
158 LITVIT LIFE/OLD LONGER ATLAN1030 R
159 LITVIT LIFE/OLD LONGER ATLAN1030 R
160 LITVIT LIFE/OLD LONGER ATLAN1030 R
161 LITVIT LIFE/OLD LONGER ATLAN1030 R
162 LITVIT LIFE/OLD LONGER ATLAN1030 R
163 LITVIT LIFE/OLD LONGER ATLAN1030 R
164 LITVIT LIFE/OLD LONGER ATLAN1030 R
165 LITVIT LIFE/OLD LONGER ATLAN1030 R
166 LITVIT LIFE/OLD LONGER ATLAN1030 R
167 LITVIT LIFE/OLD LONGER ATLAN1030 R
168 LITVIT LIFE/OLD LONGER ATLAN1030 R
169 LITVIT LIFE/OLD LONGER ATLAN1030 R
170 LITVIT LIFE/OLD LONGER ATLAN1030 R
171 LITVIT LIFE/OLD LONGER ATLAN1030 R
172 LITVIT LIFE/OLD LONGER ATLAN1030 R
173 LITVIT LIFE/OLD LONGER ATLAN1030 R
174 LITVIT LIFE/OLD LONGER ATLAN1030 R
175 LITVIT LIFE/OLD LONGER ATLAN1030 R
176 LITVIT LIFE/OLD LONGER ATLAN1030 R
177 LITVIT LIFE/OLD LONGER ATLAN1030 R
178 LITVIT LIFE/OLD LONGER ATLAN1030 R
179 LITVIT LIFE/OLD LONGER ATLAN1030 R
180 LITVIT LIFE/OLD LONGER ATLAN1030 R
181 LITVIT LIFE/OLD LONGER ATLAN1030 R
182 LITVIT LIFE/OLD LONGER ATLAN1030 R
183 LITVIT LIFE/OLD LONGER ATLAN1030 R
184 LITVIT LIFE/OLD LONGER ATLAN1030 R
185 LITVIT LIFE/OLD LONGER ATLAN1030 R
186 LITVIT LIFE/OLD LONGER ATLAN1030 R
187 LITVIT LIFE/OLD LONGER ATLAN1030 R
188 LITVIT LIFE/OLD LONGER ATLAN1030 R
189 LITVIT LIFE/OLD LONGER ATLAN1030 R
190 LITVIT LIFE/OLD LONGER ATLAN1030 R
191 LITVIT LIFE/OLD LONGER ATLAN1030 R
192 LITVIT LIFE/OLD LONGER ATLAN1030 R
193 LITVIT LIFE/OLD LONGER ATLAN1030 R
194 LITVIT LIFE/OLD LONGER ATLAN1030 R
195 LITVIT LIFE/OLD LONGER ATLAN1030 R
196 LITVIT LIFE/OLD LONGER ATLAN1030 R
197 LITVIT LIFE/OLD LONGER ATLAN1030 R
198 LITVIT LIFE/OLD LONGER ATLAN1030 R
199 LITVIT LIFE/OLD LONGER ATLAN1030 R
200 LITVIT LIFE/OLD LONGER ATLAN1030 R</p> | <p>148 SNOOPS LAWYER/LAFFED CO02852 N
149 SALLY GREEN/ARGENTINES CO02980 E
150 BROADWAY BLUES/SINGIN CO0331W
151 LUV NITES/COULD HAVE HAD*3947 E
152 AITA BABY/COMBELLIS CO03633 E
153 TONORROW/HOESICK CO03711 N
154 LADDIE BOY/OVER THERE V145130 E
155 DAFFDILIS/
156 WORKSHOPS/SLEEPERS etc V160127 E
157 A.O.H.'S OF THE U.S.A. V160129 E
158 UNSEAM SAL V160130 E
159 BEAGLES - rare NegroesSingsinger
160 MAY BE BEST FOR ME/LUV BEACHMAN 2
161 WALTER BEASLEY-Blues - \$3 min bid
162 SOUTHERN MAN BLUES/SORE OK564 E
163 SIDNEY BECHT Groups
164 JIMMY STOMP/WEARY WAY B.N.517E
165 THRU GOODBYE/WITHOUT HUECIRCLE105N
166 LAURA/JUST ONE OF CO03712E
167 POLKA DOT STOMP/KO MAN BL*8319E
168 SPREAD JOY/LIP GONE NOW *8320E-R
169 SHAKE ME UP/LUV/LAVASLE CO03821 E
170 BIX BEIDERBECKE
171 OL' MAN RIVER/VA DA DA CO03566 E
172 SWEET SUE/NO REASON AT CO03567 N
173 ED BELL - Blues - Paramount \$1.50 min
174 LAILA BL/HAIRBONE BL PAR12524 V
175 OLIVER NELSON ORCH
176 PHALANXES/OXTON HALL CLEP5083 R
177 LOUIS/4 EUROPEANS ONLY NOG.108 N
178 JESSE METERLIN AND HIS BAND-RockinBlues
179 TONY METERLIN AND HIS BAND-RockinBlues
180 BONS DAD BOYS-BennyGordon \$1 min bid
181 YELLOW DOG/MARG MARG(Hot) V12117E
182 RICHARD DYER BENNETT-FolkBalladeer
183 LITVIT LIFE/OLD LONGER ATLAN1030 R
184 LITVIT LIFE/OLD LONGER ATLAN1030 R
185 LITVIT LIFE/OLD LONGER ATLAN1030 R
186 LITVIT LIFE/OLD LONGER ATLAN1030 R
187 LITVIT LIFE/OLD LONGER ATLAN1030 R
188 LITVIT LIFE/OLD LONGER ATLAN1030 R
189 LITVIT LIFE/OLD LONGER ATLAN1030 R
190 LITVIT LIFE/OLD LONGER ATLAN1030 R
191 LITVIT LIFE/OLD LONGER ATLAN1030 R
192 LITVIT LIFE/OLD LONGER ATLAN1030 R
193 LITVIT LIFE/OLD LONGER ATLAN1030 R
194 LITVIT LIFE/OLD LONGER ATLAN1030 R
195 LITVIT LIFE/OLD LONGER ATLAN1030 R
196 LITVIT LIFE/OLD LONGER ATLAN1030 R
197 LITVIT LIFE/OLD LONGER ATLAN1030 R
198 LITVIT LIFE/OLD LONGER ATLAN1030 R
199 LITVIT LIFE/OLD LONGER ATLAN1030 R
200 LITVIT LIFE/OLD LONGER ATLAN1030 R
201 LITVIT LIFE/OLD LONGER ATLAN1030 R
202 LITVIT LIFE/OLD LONGER ATLAN1030 R
203 LITVIT LIFE/OLD LONGER ATLAN1030 R
204 LITVIT LIFE/OLD LONGER ATLAN1030 R
205 LITVIT LIFE/OLD LONGER ATLAN1030 R
206 LITVIT LIFE/OLD LONGER ATLAN1030 R
207 LITVIT LIFE/OLD LONGER ATLAN1030 R
208 LITVIT LIFE/OLD LONGER ATLAN1030 R
209 LITVIT LIFE/OLD LONGER ATLAN1030 R
210 LITVIT LIFE/OLD LONGER ATLAN1030 R
211 LITVIT LIFE/OLD LONGER ATLAN1030 R
212 LITVIT LIFE/OLD LONGER ATLAN1030 R
213 LITVIT LIFE/OLD LONGER ATLAN1030 R
214 LITVIT LIFE/OLD LONGER ATLAN1030 R
215 LITVIT LIFE/OLD LONGER ATLAN1030 R
216 LITVIT LIFE/OLD LONGER ATLAN1030 R
217 LITVIT LIFE/OLD LONGER ATLAN1030 R
218 LITVIT LIFE/OLD LONGER ATLAN1030 R
219 LITVIT LIFE/OLD LONGER ATLAN1030 R
220 LITVIT LIFE/OLD LONGER ATLAN1030 R
221 LITVIT LIFE/OLD LONGER ATLAN1030 R
222 LITVIT LIFE/OLD LONGER ATLAN1030 R
223 LITVIT LIFE/OLD LONGER ATLAN1030 R
224 LITVIT LIFE/OLD LONGER ATLAN1030 R
225 LITVIT LIFE/OLD LONGER ATLAN1030 R
226 LITVIT LIFE/OLD LONGER ATLAN1030 R
227 LITVIT LIFE/OLD LONGER ATLAN1030 R
228 LITVIT LIFE/OLD LONGER ATLAN1030 R
229 LITVIT LIFE/OLD LONGER ATLAN1030 R
230 LITVIT LIFE/OLD LONGER ATLAN1030 R
231 LITVIT LIFE/OLD LONGER ATLAN1030 R
232 LITVIT LIFE/OLD LONGER ATLAN1030 R
233 LITVIT LIFE/OLD LONGER ATLAN1030 R
234 LITVIT LIFE/OLD LONGER ATLAN1030 R
235 LITVIT LIFE/OLD LONGER ATLAN1030 R
236 LITVIT LIFE/OLD LONGER ATLAN1030 R
237 LITVIT LIFE/OLD LONGER ATLAN1030 R
238 LITVIT LIFE/OLD LONGER ATLAN1030 R
239 LITVIT LIFE/OLD LONGER ATLAN1030 R
240 LITVIT LIFE/OLD LONGER ATLAN1030 R
241 LITVIT LIFE/OLD LONGER ATLAN1030 R
242 LITVIT LIFE/OLD LONGER ATLAN1030 R
243 LITVIT LIFE/OLD LONGER ATLAN1030 R
244 LITVIT LIFE/OLD LONGER ATLAN1030 R
245 LITVIT LIFE/OLD LONGER ATLAN1030 R
246 LITVIT LIFE/OLD LONGER ATLAN1030 R
247 LITVIT LIFE/OLD LONGER ATLAN1030 R
248 LITVIT LIFE/OLD LONGER ATLAN1030 R
249 LITVIT LIFE/OLD LONGER ATLAN1030 R
250 LITVIT LIFE/OLD LONGER ATLAN1030 R
251 LITVIT LIFE/OLD LONGER ATLAN1030 R
252 LITVIT LIFE/OLD LONGER ATLAN1030 R
253 LITVIT LIFE/OLD LONGER ATLAN1030 R
254 LITVIT LIFE/OLD LONGER ATLAN1030 R
255 LITVIT LIFE/OLD LONGER ATLAN1030 R
256 LITVIT LIFE/OLD LONGER ATLAN1030 R
257 LITVIT LIFE/OLD LONGER ATLAN1030 R
258 LITVIT LIFE/OLD LONGER ATLAN1030 R
259 LITVIT LIFE/OLD LONGER ATLAN1030 R
260 LITVIT LIFE/OLD LONGER ATLAN1030 R
261 LITVIT LIFE/OLD LONGER ATLAN1030 R
262 LITVIT LIFE/OLD LONGER ATLAN1030 R
263 LITVIT LIFE/OLD LONGER ATLAN1030 R
264 LITVIT LIFE/OLD LONGER ATLAN1030 R
265 LITVIT LIFE/OLD LONGER ATLAN1030 R
266 LITVIT LIFE/OLD LONGER ATLAN1030 R
267 LITVIT LIFE/OLD LONGER ATLAN1030 R
268 LITVIT LIFE/OLD LONGER ATLAN1030 R
269 LITVIT LIFE/OLD LONGER ATLAN1030 R
270 LITVIT LIFE/OLD LONGER ATLAN1030 R
271 LITVIT LIFE/OLD LONGER ATLAN1030 R
272 LITVIT LIFE/OLD LONGER ATLAN1030 R
273 LITVIT LIFE/OLD LONGER ATLAN1030 R
274 LITVIT LIFE/OLD LONGER ATLAN1030 R
275 LITVIT LIFE/OLD LONGER ATLAN1030 R
276 LITVIT LIFE/OLD LONGER ATLAN1030 R
277 LITVIT LIFE/OLD LONGER ATLAN1030 R
278 LITVIT LIFE/OLD LONGER ATLAN1030 R
279 LITVIT LIFE/OLD LONGER ATLAN1030 R
280 LITVIT LIFE/OLD LONGER ATLAN1030 R
281 LITVIT LIFE/OLD LONGER ATLAN1030 R
282 LITVIT LIFE/OLD LONGER ATLAN1030 R
283 LITVIT LIFE/OLD LONGER ATLAN1030 R
284 LITVIT LIFE/OLD LONGER ATLAN1030 R
285 LITVIT LIFE/OLD LONGER ATLAN1030 R
286 LITVIT LIFE/OLD LONGER ATLAN1030 R
287 LITVIT LIFE/OLD LONGER ATLAN1030 R
288 LITVIT LIFE/OLD LONGER ATLAN1030 R
289 LITVIT LIFE/OLD LONGER ATLAN1030 R
290 LITVIT LIFE/OLD LONGER ATLAN1030 R
291 LITVIT LIFE/OLD LONGER ATLAN1030 R
292 LITVIT LIFE/OLD LONGER ATLAN1030 R
293 LITVIT LIFE/OLD LONGER ATLAN1030 R
294 LITVIT LIFE/OLD LONGER ATLAN1030 R
295 LITVIT LIFE/OLD LONGER ATLAN1030 R
296 LITVIT LIFE/OLD LONGER ATLAN1030 R
297 LITVIT LIFE/OLD LONGER ATLAN1030 R
298 LITVIT LIFE/OLD LONGER ATLAN1030 R
299 LITVIT LIFE/OLD LONGER ATLAN1030 R
300 LITVIT LIFE/OLD LONGER ATLAN1030 R
301 LITVIT LIFE/OLD LONGER ATLAN1030 R
302 LITVIT LIFE/OLD LONGER ATLAN1030 R
303 LITVIT LIFE/OLD LONGER ATLAN1030 R
304 LITVIT LIFE/OLD LONGER ATLAN1030 R
305 LITVIT LIFE/OLD LONGER ATLAN1030 R
306 LITVIT LIFE/OLD LONGER ATLAN1030 R
307 LITVIT LIFE/OLD LONGER ATLAN1030 R
308 LITVIT LIFE/OLD LONGER ATLAN1030 R
309 LITVIT LIFE/OLD LONGER ATLAN1030 R
310 LITVIT LIFE/OLD LONGER ATLAN1030 R
311 LITVIT LIFE/OLD LONGER ATLAN1030 R
312 LITVIT LIFE/OLD LONGER ATLAN1030 R
313 LITVIT LIFE/OLD LONGER ATLAN1030 R
314 LITVIT LIFE/OLD LONGER ATLAN1030 R
315 LITVIT LIFE/OLD LONGER ATLAN1030 R
316 LITVIT LIFE/OLD LONGER ATLAN1030 R
317 LITVIT LIFE/OLD LONGER ATLAN1030 R
318 LITVIT LIFE/OLD LONGER ATLAN1030 R
319 LITVIT LIFE/OLD LONGER ATLAN1030 R
320 LITVIT LIFE/OLD LONGER ATLAN1030 R
321 LITVIT LIFE/OLD LONGER ATLAN1030 R
322 LITVIT LIFE/OLD LONGER ATLAN1030 R
323 LITVIT LIFE/OLD LONGER ATLAN1030 R
324 LITVIT LIFE/OLD LONGER ATLAN1030 R
325 LITVIT LIFE/OLD LONGER ATLAN1030 R
326 LITVIT LIFE/OLD LONGER ATLAN1030 R
327 LITVIT LIFE/OLD LONGER ATLAN1030 R
328 LITVIT LIFE/OLD LONGER ATLAN1030 R
329 LITVIT LIFE/OLD LONGER ATLAN1030 R
330 LITVIT LIFE/OLD LONGER ATLAN1030 R
331 LITVIT LIFE/OLD LONGER ATLAN1030 R
332 LITVIT LIFE/OLD LONGER ATLAN1030 R
333 LITVIT LIFE/OLD LONGER ATLAN1030 R
334 LITVIT LIFE/OLD LONGER ATLAN1030 R
335 LITVIT LIFE/OLD LONGER ATLAN1030 R
336 LITVIT LIFE/OLD LONGER ATLAN1030 R
337 LITVIT LIFE/OLD LONGER ATLAN1030 R
338 LITVIT LIFE/OLD LONGER ATLAN1030 R
339 LITVIT LIFE/OLD LONGER ATLAN1030 R
340 LITVIT LIFE/OLD LONGER ATLAN1030 R
341 LITVIT LIFE/OLD LONGER ATLAN1030 R
342 LITVIT LIFE/OLD LONGER ATLAN1030 R
343 LITVIT LIFE/OLD LONGER ATLAN1030 R
344 LITVIT LIFE/OLD LONGER ATLAN1030 R
345 LITVIT LIFE/OLD LONGER ATLAN1030 R
346 LITVIT LIFE/OLD LONGER ATLAN1030 R
347 LITVIT LIFE/OLD LONGER ATLAN1030 R
348 LITVIT LIFE/OLD LONGER ATLAN1030 R
349 LITVIT LIFE/OLD LONGER ATLAN1030 R
350 LITVIT LIFE/OLD LONGER ATLAN1030 R</p> | <p>REV. JAS. W. BROWN-R. recitation
215 IN BASEMENT/GIRL BLUE EMAROT16007E
JULES BLEDSOE fine baritone singing
219 WAKE UP JACOB/POOR MONAH ROYALE1701E
220 GO DOWN MOSES/DEEP RIVER ROYALE1703E
221 TUPPER BREEZE/DHUM ONE EMAROT16008N
222 BLIND BLAKE \$1 min bid
223 GEORGIA BOUND/217E BLUES*2PARA1284V-27
224 STANBORN ON HAV/PLENTY HARLEM10268W
225 BLUE RYTH BOYS-fineSingsBlues
226 BLUE RYTH BOYS-fineSingsBlues
227 BLUE RIDGE RAMBLERS-Folk,featuringJug,Hart
228 JOHN BOLES sing \$2 min bid
229 HOLLANDS/AFTER MILLION DREAMS12223N
230 CLAUDE BOLLING Jazz - TraditionalJazz
231 NOBODY KNOWS WAY I FEEL/ CIRCLE1046N
232 DIFFERENT/OLD BLACK FANTASY506E
233 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
234 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
235 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
236 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
237 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
238 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
239 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
240 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
241 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
242 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
243 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
244 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
245 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
246 BORN IN THE SOUTH BL/BLUES DISGUISE1048N
247 BORN IN THE SOUTH BL/BLUES DISGUI</p> |
|--|---|--|---|

SEARS ROEBUCK & THE COUNTRY BLUES (Cont'd)

Jug Band release and Josh White's releases seemed to have caught on. The Mandy Lee record was finally dropped. The success was too good to last. There had been a slight improvement in the economic situation, but in 1936 there was a new slump. Under the new heading "Race Records" there were only two releases, both obscure religious performances. The blues records were dropped from the catalog.

In the fall of 1936 Sears began remaindering the old Victor catalog at six for \$.55, adding only a few new releases. There were two new blues records, the last to be advertised before the second World War,

8641 I'm A RattleSnakin' Daddy/Somebody's Been
Playing With That Thing Blind Boy Fuller
8658 Flood Water Blues Parts 1 and 2 Levee Joe

Perhaps the tasteless Blind Boy Fuller release was intended to take the place of "I Needs Plenty Grease In My Frying Pan." The 1937 recession finished its chances. The new catalog listed only a single page of records, with two religious race items. The Fuller release was listed again in the fall of 1937, but it was discontinued the next spring.

Sears Roebuck did not try to sell country blues again in the years before the second World War. Their half-hearted efforts to promote a blues line had been largely unsuccessful. Only one important release, the Kelly's Jug Band release, and only three important singers, Josh White, Walter Roland, and Blind Boy Fuller, found their way into the catalog. In the catalog pages there is only a scattering of blues material, but more important, there is a glimpse of the policies and methods of a mail order house selling the country blues.

THE TIRED OLD STANDARDS (Cont'd)

Forever, Something I Dreamed Last Night, Broken Hearted, Moon Song, Poor Pierrot, Make It Another Old Fashioned, Please and Here Lies Love. My Man has not been neglected, but some of those who have essayed it have made me wish they hadn't, including, to my surprise, Pearl Bailey and Peggy Lee. Pearl Bailey was given a chance to do justice to W.C. Handy in an LP devoted to his works, again only because of the film based on his life. Although she had the Don Redman backing that served her so well on some of the standards she did for Coral (including Birth of the Blues, My Ideal, Toot Toot, Tootsie, World Weary, Me and My Shadow) the results were not as exciting as they should have been. The orchestra seems too heavy for Handy and often the arrangements are too lush, and Pearl herself does not quite get into the Handy idiom. Basically, the flaw here is the same as on her My Man: she doesn't have the pathos these heart-felt blues demand.

The greatest representation on records by far seems to be of mood music, and there again, the powers that be have doggedly stuck unswervingly to the Mantovani idea of what an atmospheric piece should be, so that one and all they sound the same and while this evidently evokes pleasure to many it is enervating to others. Smaller groups, with more varied instrumentation (it seems to me this should always include, and feature, a piano), with much less emphasis on sentiment and violin choirs, could do wonders with many of the forgotten mementoes of yesterday, such as Song of Songs, If Love Were All (the Axt-Mendoza, not the Coward one), Out of the Dusk to You, Strange Interlude, In Shadowland, Once Upon a Time, not to mention the sprightlier vignettes of the Nola variety (don't mention the dreadful modernized interpretation of Nola) including Bambalina, Wild Flower, Forget-Me-Not, Rendezvous, In the Shadows, Pirouette, Narcissus, Le Secret and countless others.

FORM 3547 REQUESTED

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK

JAZZ JOURNAL

A 40-page monthly magazine crammed with news, interviews, articles, record reviews, photographs, discographies. All aspects of jazz are covered, from work songs, rhythm-and-blues and New Orleans to mainstream and the latest modern.

Jazz Journal first appeared in 1948, and is still going strong. Try it, and see why.

Please send Jazz Journal monthly. I enclose \$4.50 for an annual subscription, to commence with the issue.

Name

Address

SPECIAL RATE FOR U.S. SUBSCRIBERS: Three years for \$12.00

JAZZ JOURNAL, The Cottage, 27 Willow Vale, Shepherds Bush, LONDON, W. 12, England.